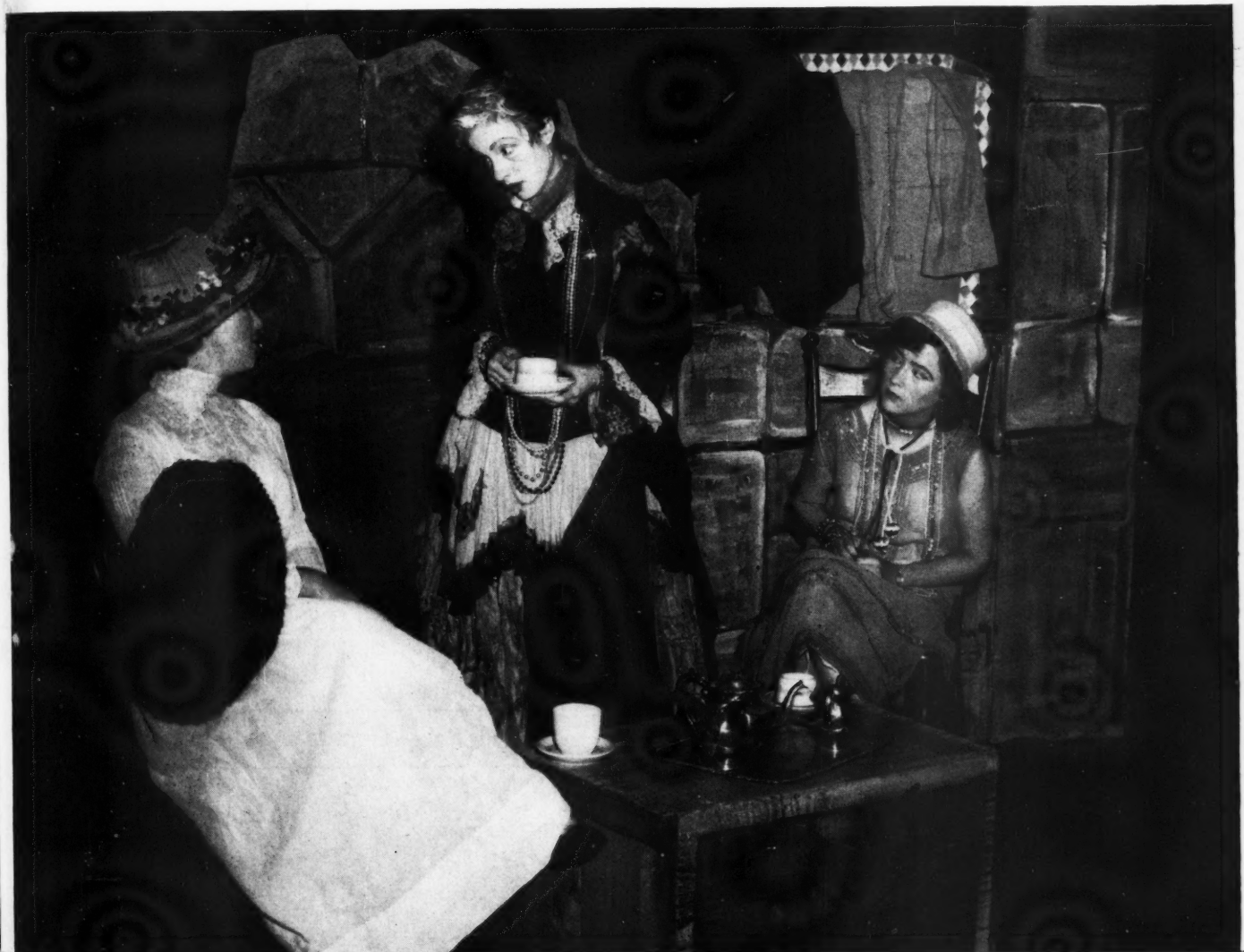


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An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts



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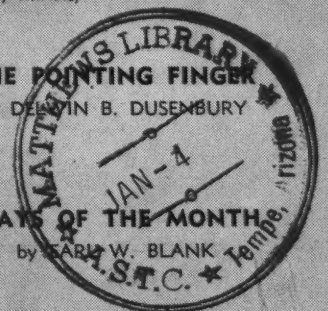
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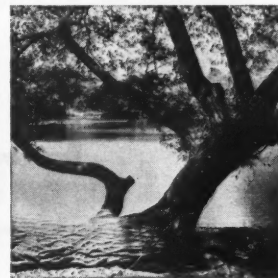
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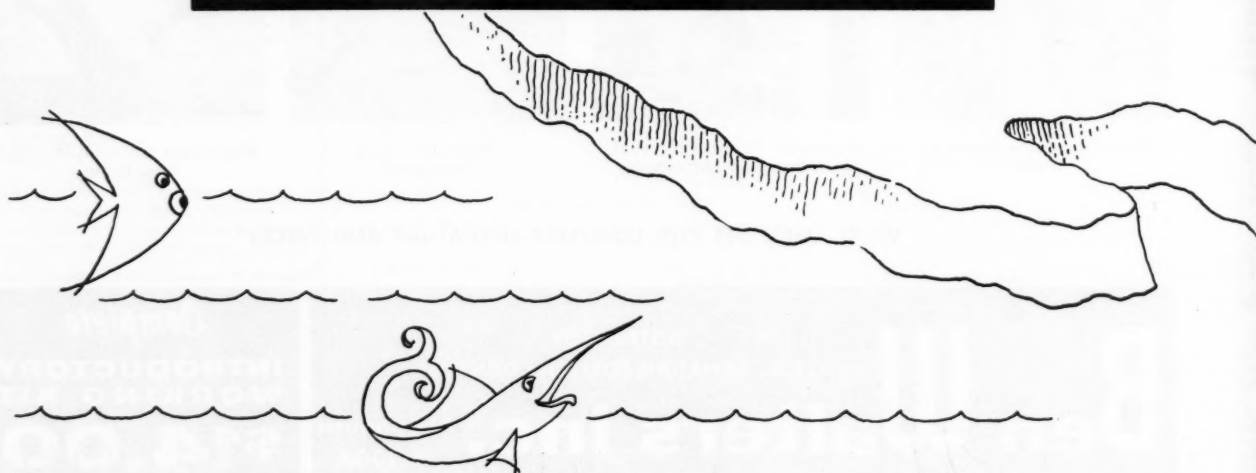
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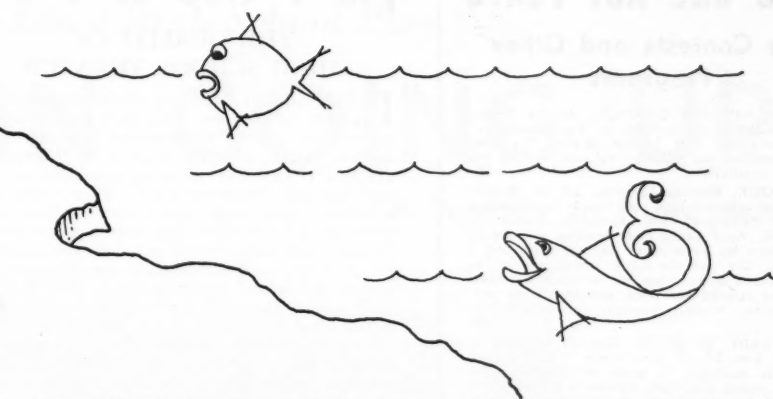
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STORY Betty MacDonald has talked her two attractive teen-age daughters and somewhat doubtful husband into sinking every cent they have in a home on an island in Puget Sound. As the unusual, and often uproarious, complications of island life begin to present themselves, the family murmurs, "C'est la guerre," and stares wistfully across the bay toward the lights of the big, comfortable city. On their first day, the tide comes in unexpectedly, finding half of their possessions on the beach. They catch a last glimpse of their washing machine bobbing out to sea. The two girls see their entire future — boy friends and all — drifting away like the washing machine. Everything Betty does to make this venture a success backfires on her. The results will have your audience in stitches, but they're no joke to Betty, now aghast at the difficulties of the project. Her daughters are at a painful stage — boy crazy, putting on lipstick to go gather driftwood, switching from hair curlers to hair straighteners, and always coming up with mysterious ailments to avoid homework — such as non-focusing eyes, or aching toenails. The problems of "dates" when you live on an island are so difficult that the girls decide that if they could live in the city again, they'd never come back — "not even if you slashed our wrists, beat us with steel cables and cut off our allowance." But these are not the only problems. Betty lists the things you have to accept: 1. Dinner guests are often still with you days later. 2. Sleeping in the lawn swing is fun if you remember the raccoons are just trying to be friends. 3. Any definite appointment automatically signals the ferry boats to stop running. 4. A telephone call from a relative beginning "Hello, dear, we've been thinking of you" — means you are going to get someone's children.

The complications develop, and the girls are now certain that they are doomed to be spinsters and that their lives are ruined beyond repair. Betty is sunk — miserable at having brought this apparent disaster on them all. Yet, in the midst of the humorous difficulties and despair, the family finds a special value in the life they are creating — a value they wouldn't trade for anything in the world. This is a brilliant and thoroughly enjoyable comedy.

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DEAR LADY, BE BRAVE. Comedy by Loyd L. Shelton. 3 m. 3 f. 25 min. Here is a play that keeps the audience in gales of laughter. Dr. Clark, a young physician, devises a plan to help his friend, William Tandy, decide which of three girls to marry. He phones them that Tandy has been killed. They come to the office where Fungus, the colored janitor, has been placed on the operating table for the corpse. The results are unexpected by Tandy, and most satisfactory to the doctor. The parts are all good. 60c

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LITTLE OSCAR. Albert Van Antwerp. Comedy. 2 m. 2 f. and two baby buggies. Int. 25 min. Henry and Josie are just ready to take the baby and go for a picnic when another young couple arrive with their baby. The way ingenious Henry gets rid of them will bring roars of laughter from the audience. 60c

THE LOST WORD. Drama. Henry Van Dyke's impressive story dramatized by Pauline Phelps. 4 m. 1 f. and a little boy (may be taken by a girl) and a reader. 30 min. Scenery not required as the reader gives the settings. The dramatic story depicts the unhappiness and sorrow that the loss of the name of God meant to Hermas and his beautiful young wife and the joy that comes when the memory of *The Word* is restored to Hermas. 60c

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MAN WITHOUT A COUNTRY. Pauline Phelps. An adaptation from Edward Everett Hale's story of the same name. 5 m. 2 f. or by easy doubling, 3 m. 1 f. Int. 30 min. 60c

NOTHING TO DESTROY. Cora Montgomery. Drama. 5 f. 20 min. The scene is a communist den where five women are hiding in a dismal room below the sidewalk. They are gloating over their success in blowing up a chemical plant with the resultant death of many people. Then one of them sees through the little window above her, the national flag. A great, patriotic drama in which the girl gives her life for the flag. Right for first performance goes with the purchase of 5 copies. Repeat performances, \$2.50. 60c

THE RIVALS. A modernized one act adaptation of Sheridan's play. 5 m. 3 f. extras if desired. 25 min. Luella E. McMahon adapted this play for the Minnesota State High School Contest where it won top rating. It is a swiftly moving play with comedy characters (or extras) as scene shifters. This is done to music and can be great fun by adding a lively dance routine. The play concerns the love affair of Lydia and Captain Jack. Mrs. Malaprop, with her mis-applied words, furnishes plenty of comedy which is augmented by Sir Anthony and Sir Lucius and others in the cast. 60c

TELL TALE HEART. Pauline Phelps. 4 m. 30 min. A true dramatization of Poe's story. 60c

WHY—HUBERT! Albert Van Antwerp. Comedy. 4 m. 4 f., also a boy of 10 and a girl of 6. 25 min. Hubert is beset by company, his young wife's relatives. Tried beyond his patience, he invites two actors in as guests. They impersonate dirty tramps. 60c

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As I See It . . .

THE QUALITY OF HIGH SCHOOL THEATER

IT HAS always been my contention that the quality of theater presented by secondary schools throughout the country is a direct reflection of the love for theater of the faculty director. His intensity is so vigorous that no barrier becomes insurmountable. Heavy teaching schedules, poor stage equipment, conflicts with other school activities, apparent indifference of faculty and administration, non-compensation for overtime — all are taken in his stride to present to his school and community the "best of high school theater." Frustrated at times, unappreciated by others, even discouraged with his seemingly slow progress, he is impelled by an inner flame, which on the night of the presentation bursts into a brilliant rainbow. 'Tis then that he finds his "pot of gold."

Blessed is the director who throughout the school day teaches only dramatics classes, but few indeed are they. Blessed is the director who inherits a large and enthusiastic play con-

many as four outstanding performance players: Steve Mullan, Lois Gibbs, Delores Smock, and Dave Whittemore. Both Steve and Lois had a perfect score of 21.

The proudest achievement of Elk Grove, California, High School last Spring was winning the Sacramento State College Drama Festival with the play, *High Window*. Here again was a school taking top honors over other schools more than twice its size. Likewise, Nyla Marchese won over all competition the coveted Best Actress award for her interpretation of the role of Emily with special mention by the judge, Dr. Garff Wilson, who is an assistant to the president of the University of California and a former drama instructor. George F. Nemetz, Sponsor of Troupe 1389, is indeed, and rightly so, proud of his Elk Grove Thespians.

Surely there are other schools with enrollments less than 1000 which also deserve commendation for their excellent plays presented last year. Unfortunately there just is not enough space to include them all. These three illustrations, I believe, will serve as incentives to all sponsors, both in large and small school systems, that high school theater can be good theater, that quality mirrors the love for theater of the director.



A scene from the prize-winning production of *The Rose Garden*, Troupe 486, Earlville, Iowa, High School, Leola Benda Ham, Sponsor and Director.

scious student body, but such inheritance is in too many schools mere wishful thinking. Blessed is the director who has eliminated conflicts with other activities, but where are there such high schools? Whether it be a large city high school or a small town high school, the problems are comparably the same. In fact I believe that a high percentage of the best high school theater is to be found in the smaller schools.

I heard of and, in some instances, saw superb high school performances, both full length and one-act plays, presented by our Thespian affiliated schools whose enrollments are small. Last Spring Clearview High School, Troupe 591, E. Valerie Jenkins, Sponsor, was awarded top honors at the Ohio State Finals, for its presentation of *Our Town* — a distinct honor, for that school, a "B" school, competed with the "A" schools of the state. In addition several members of the cast "made" the all-state cast.

Out Earlville, Iowa, way last Spring Earlville High School, Troupe 486, Leola Benda Ham, Sponsor, won a superior rating for its play, *The Rose Garden*, at the Iowa High School Play Production Festival, held at the State University of Iowa, April 9-14, with a score of 88 of the highest possible score of 91. More remarkable is that this superior rating was the only one awarded in its division (class C schools). And the enrollment at this school is under 150! In addition, of the 54 schools (all classes) entered, Earlville's cast was the only one that had as

TO GREENER FIELDS!

FROM THE beautiful 1956 Festival Program of the Oregon Shakespearean Festival Association I was delighted to find a number of our Thespians participating in "Shakespeare under the Stars" presented annually throughout August at Ashland, Oregon. Our sponsors who so inspired these young people with their own love for theater have every right to be proud of the following:

Jean Fitch, Troupe 954, Ashland, Oregon, High School
Lynne Paoletti, Troupe 962, Logan, Utah, High School
Susan L. Shively, Troupe 1074, Whitney High School, Visalia, Calif.
Jack J. Swanson, Troupe 512, Pocatello, Idaho, Sr. High School

The five Shakespearean plays presented last August were *Love's Labour's Lost*, *The Tragedy of Romeo and Juliet*, *The Tragedy of Cymbeline*, and *The Lamentable Tragedy of Titus Andronicus*.

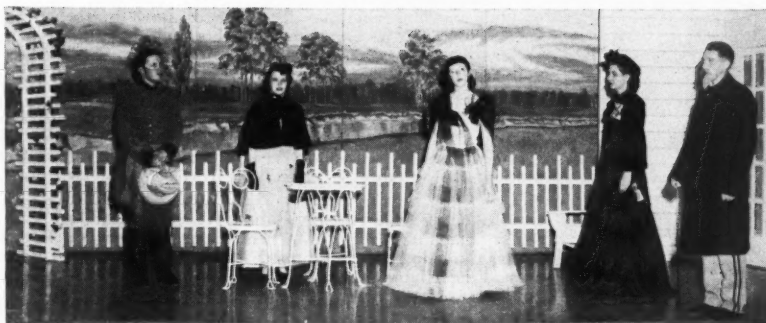
Troupe 486, Earlville, Iowa, High School, is proud of Best Thespian Jeanlee Mathey, who in her freshman year at the State University of Iowa played in two major productions: *Ordine* and *Misalliance*. And proud of Best Thespian Mary Gibbs, who in her junior year at the University of Dubuque did the only girl role in *The Rainmaker*.

The Ideal High School Play

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In this Issue

"RADIO directing and radio acting can be extremely satisfying experiences in the field of creative and interpretive dramatics." With this sentence Dr. Dusenbury concludes his fourth article of his series on radio and television acting and production. To you who do "live" radio through your local stations or over your school's sound system, *The Pointing Finger* will point out to you procedures so necessary for successful broadcasting.

—O—

"THE furniture of the Middle Ages was not fancy, artistically designed, nor particularly pretty. It had a way of suggesting the crude, rather grotesque manners of the period." So writes Mr. Trumbo in this month's article, *The Middle Ages*—the fourth of his series on period furniture and hand props. What more can be said of this dark age of world civilization?

—O—

WINIFRED Ward, Professor Emeritus of Speech at Northwestern University, and the late Charlotte B. Chorprenning, author of many successful plays for children, are the stars of Miss Reed's Theater for Children. Here are two of the best authorities in this field. Personally I feel that the tremendous impetus Children's Theater has enjoyed for the past several years is both directly and individually a result of their fine work and inspirational encouragement. No other two people have devoted so much of their lives to bring good theater to children everywhere.

—O—

BONNIE JEAN ROYER, Monticello Preparatory School, Alton, Illinois, contributes a brief article, *The Concept of Suggestion*. Likewise, Clifford Haislip, Sponsor Troupe 1349, Nevada, Mo., High School, expresses his personal evaluation of two of John Patrick's plays, *The Willow and I* and *The Curious Savage*.

—O—

"IF ONE hopes to have a successful dramatic arts program in his school, he must realize how important the tryouts are to the students themselves." Truer words were never written. One could write a book with the above sentence as its major theme. Mr. Olin offers excellent suggestions for both old and new play directors in his article, *Tryouts*, the fourth of his series on rehearsal techniques.

—O—

OUR department editors, Dr. Blank and Prof. Friederich, continue with their suggestions and recommendations. And our Thespians chatter on and on and on.

—O—

Happy New Year

PUBLICATIONS FOR TEACHERS, DIRECTORS, AND STUDENTS OF DRAMATIC ARTS

THE HIGH SCHOOL DRAMA COURSE, by Willard J. Friederich, Head, Drama Department, Marietta College, Marietta, Ohio. A complete and detailed syllabus for teaching the Dramatic Arts in secondary schools. .60

A SUGGESTED OUTLINE FOR A COURSE OF STUDY IN DRAMATIC ARTS IN THE SECONDARY SCHOOL (ETJ-1950). Compiled by a special sub-committee for the Committee on Secondary Schools of the AETA. .75

DRAMATICS DIRECTOR'S HANDBOOK. (Revised Edition). Edited by Ernest Bavely. Contains a comprehensive discussion on how to teach dramatics at the secondary school level, by Katherine Ommanney, a thorough discussion on the organization of high school dramatics club, and articles on play standards, organization of the production staff, play rehearsal schedule, publicity, preparation of handbills, etc. 1.00

ARENA STAGING, by Ted Skinner, Chairman, Department of Speech, Texas College of Arts and Industries, Kingsville. Contents: Housing; Lighting Equipment; Lighting Control; Scenery, Properties, Sound; Make-up and Costuming; Directing; Acting; Publicity, Promotion, Performance. .60

HIGH SCHOOL THEATRE, by Robert W. Ensley, Indiana (Pa.) State Teachers College. Contents: The Play's the Thing, The Hour of Decision, Rehearsal, Building Efficient Stage Crews, Dressing the Stage, And There Shall Be Light... Control, Getting the Hay in the Barn, First Nights. .60

HISTORY OF THE THEATRE TO 1914, by Arthur H. Ballet, University of Minnesota. Contents: The Classic Theatre: Greece and Rome, Medieval Theatre, Elizabethan England, Restoration England, European Theatre in Transition, Nineteenth Century England, Early American Theatre, The American Theatre to World War I. .60

HISTORY OF THE THEATRE (Finis) by Arthur H. Ballet, University of Minnesota. Contents: Theatre Today in Europe, Theatre Today in France, Theatre Today in the Orient, Theatre Today in England, Theatre Today in the United States (Part I), Theatre Today in the United States (Part II), The Non-professional Theatre in the United States, A Short History of the Theatre: Overview. .60

ELEMENTS OF PLAY DIRECTION, by Delwin B. Dusenbury, Speech Dept., Temple University, Philadelphia, Pa. Contents: A Play with a Soul, Selecting the Play, Casting the Play, Rehearsal Procedures: General Blocking, Specific Business and Picturization, Directing in the Round, Directing the Musical Comedy, Looking Backward. .60

FROM FILLETS TO FLAPPERS (A History of Costumes); by Charles R. Trumbo, Bartow, Fla., High School. Contents: Costumes of Ancient Greece, Costumes of Ancient Rome, Costumes of the Middle Ages, Costumes of the Elizabethan Era, Costumes of the Eighteenth Century, The Victorian Age, The Gay Nineties, Came the Flapper. .60

MAKE-UP FOR THE STAGE, by Carl B. Cass. An invaluable source of help by one of America's nationally recognized teachers of the subject. Articles on Make-up Materials and Colors, Make-up Colors and Contours, Straight Make-up, Increasing Age with Make-up, Make-up Suggesting Personality, Racial and Conventional Types of Make-up. Highly recommended for theatre workers at all levels. .60

THE STYLES OF SCENERY DESIGN, by Willard J. Friederich, Marietta College. Contents: Stylization, Expressionism, The Unit Set, Curtain Sets and Curtains, False Proscenium and Screen Sets, Prisms and Minimum Sets, Permanent and Multiple Sets. .60

STAGE LIGHTING FOR HIGH SCHOOL THEATRES, by Joel E. Rubin, Cain Park Theatre. Contents: Primary Factors of Lighting, Spotlights, The Lighting Layout, Lighting Control, Basal Illumination of Interiors, Basal Illumination of Exteriors, Mood Function of Light. .60

HINTS FOR PLAY FESTIVAL DIRECTORS, by John W. Hallauer, Ohio State University. Contents: Selecting the Contest Play; Guide to Good Plays; Acting: Relaxation; Acting: Motivation and Concentration; Acting: Energy, Communion, Emotion; Directing: Pre-rehearsal Planning; Directing: Physical Action, Properties, Tempo; Directing: Minor Problems. .60

WORKING TOGETHER, Edited by Barbara Wellington. Contents: Allied Activities and Dramatics, Foreign Languages and Drama, Music and Drama, Home Economics and Drama, Art and Drama, Electricity and Drama, Drama and Physical Education, Drama and the Community. .60

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The Pointing Finger

By DELWIN B. DUSENBURY

"THE POINTING Finger" could be the title of a chilling tale of mystery. True, the problem of directing the radio drama may be as puzzling as a mystery. The pointing finger, however, is actually the major hand signal of the radio director as he controls the actors, sound effects, and music. This significant gesture is seen in the illustration showing the writer in action. With script in hand, he stands in the control room; the engineer is at the control board ready to use the switches and volume controls or "pots" on the control panel to fade in microphones, bring music in under speeches and, if necessary, through the use of the master control, slowly decrease the volume of all sound units in a complete "board fade" if the director so desires. The actors watch the director intently, as, simultaneously, he watches the script, the clock, the cast, and the technicians in the studio. The radio director often wishes that he may be like the night and have "a thousand eyes" as a means of maintaining his omnipotent position during the presentation of a radio drama.

Probably one of the most attractive appeals of radio production for those concerned with the excitement of creative dramatics is the complete control the radio director maintains throughout the actual production. Once the stage performance has begun, the director is often left standing nervously in the wings or pacing at the back of the house helpless in the face of forgotten properties, missed cues, and other stage mishaps. The radio producer properly commands the situation personally from the control booth, or from the studio floor with headphones, from the moment the drama begins and as long as the minute and secondhands move inexorably around the face of the clock. By no means, do we imply, however, that mishaps cannot occur. But, if and when they do, the director is in a commanding position to correct and to compensate for them.

The radio director must have 1) a thorough knowledge of play construction, 2) an excellent sense of timing and hearing, 3) a general understanding of the technical details of radio broadcasting, 4) an awareness of audience psychology as applied to theater and radio, 5) a workable comprehension of music

and of dramatic literature, 6) the ability to make decisions quickly, and 7) the faculty of complete concentration to the task at hand. He is working with the most fluid media for stimulating human minds and emotions — *sound*. While specific methods of measuring the value and intensity of sound are available, as is true in the case of the visual media of light and color, the human ear is more critical than the eye. Images of great complexity can be developed through minimum sound stimuli that would be difficult to actually stage in terms of the visual sense. In a recent Broadway musical adaptation of *Lost Horizons*, as the house lights dimmed, the sound of the faltering motor of an airplane was heard

ending with the loud punctuating crash of the plane. Then, as the curtains opened, the survivors of the crash made their entrance on the stage. The experience of working with the auditory sense through the medium of sound can be of inestimable value for the theater director.

A radio drama is not merely a series of sentences punctuated by door slams. A working understanding of dramaturgical principles and dramatic literature enables the director to analytically study the dramatic values of the script. He must be certain that the script has clarity and definition and that the audience knows exactly the "who," "what,"

(Continued on page 30)



The sound effects crew — the "scene technicians of the radio drama" — are ready to present a sound montage using recorded and manual sound effects.



The pointing finger of Dr. Dusenbury as seen in the control room of WRTI. Note that both tape recorders and a turntable are being used for sound and music.

THE MIDDLE AGES

By CHARLES R. TRUMBO

THERE WAS a scant amount of furniture in the castle halls of the Middle Ages but what there was of it was quite solid, massive, and heavy. It had to be, for this age was one of survival. The furniture was not fancy, artistically designed, nor particularly pretty. It had a way of suggesting the crude, rather grotesque manners of the period.

Tables set upon trestles, faced with long backless seats, in the main hall of the castle created all the furniture needed for a banquet or a dinner. At one end of the hall ran a ponderous oaken table that was fixed in place, and at right angles to the tables on trestles. Behind the oaken table toward the wall was a raised dais with a high carved chair under a wooden canopy. There were other seats on the dais with backs and arms. There were high andirons in the fireplace that held enormous logs, and there were fine screens of cane, called "osier," to keep off the heat while the great logs were burning.

When getting ready for a feast, the servants strew the paved floors in the great hall with rushes and flowers. Roses, lilies, flags, and mint were used. They were fragrant while fresh, but were often allowed to remain on the floor all winter to protect against the chill. By spring they would naturally be very dry and quite filthy from the bones and bits of bread and meat that the diners had thrown on the floor to the dogs and cats. The fragrance in the fall thus turned to stench in the Spring.

Only the richest nobility could afford the saracen carpets woven in Persia or the beautiful rugs made in France. On special occasions magnificent tapestries of taffeta silk or Sicilian wool showing "The Seven Virtues and the Seven Vices" or a series of scenes of the exploits of Charlemagne were hung on the walls, but such occasions were rare indeed.

If the weather was considered "fine," the owner of the castle and his guests would dine in the garden. Indoors or out the art of laying the tables was considered no mean one. Enormous tablecloths had to be spread out smoothly and set with neatly doubled napkins. The long tables might be covered with linen dyed with Montpellier scarlet. Only the honored guests would have

cushioned benches while the remainder would sit on almost anything available. At each place was set a drinking vessel, a knife, and a spoon. These articles were of silver or gold and were carefully handed out to the servants by the "seneschal." They represented a good fraction of the portable wealth of the castle and were laboriously counted before and after use. The knives were of sharp steel. The drinking cups were often of bizarre forms, such as lions, birds, and dragons. For the humbler folk there were huge cups of wood and large "jacks" of leather. At every place there would be a good-sized cake of fine white flour, and between every two places there would be a large pewter

or silver porringer to be shared by each pair of guests.

On feast day or fast day, a loud blast of trumpets sent the mighty and the humble bustling toward the garden or the hall.

In the cookhouse where the finer dishes must be prepared, the master cook had at hand such utensils as pots, trivets, mortar and pestle, a table for mincing herbs, pothooks, caldrons, frying pans and gridirons, saucepans, platters, a pepper mill, dressing board, scummer, and a ladle. There was endless procession between the cookhouse and the banqueting place. Boys ran with the guest dishes which they placed into the hands of more official servers who then passed them to the guests.

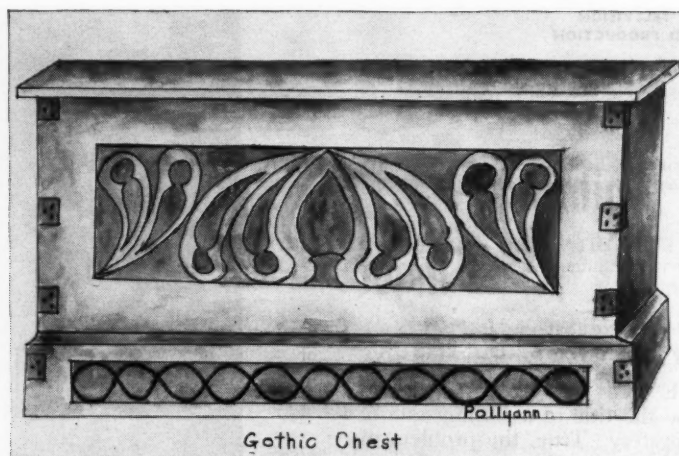
If it were a bridal dinner, the feast may have been held inside a bridal tent. A great haunch of a stag may be set upon the table, and the master of the castle would carve ample slices while two jongleurs blew on their flutes. The master would hold the meat with two fingers and a thumb, he had no fork, and would ply a great knife as a surgeon might his scalpel.

There was little need for plates. The guests took the loaves of bread and hacked them into thick slices, placing the pieces of meat upon the slices of bread and then cut up the meat upon them. These pieces of bread, or trenchers, would not ordinarily be eaten at the feast. They would go into the great alms basket for the poor, along with the meat scraps. What did not go into the alms basket would be devoured by the master's dogs, who attended every meal by prescriptive right.

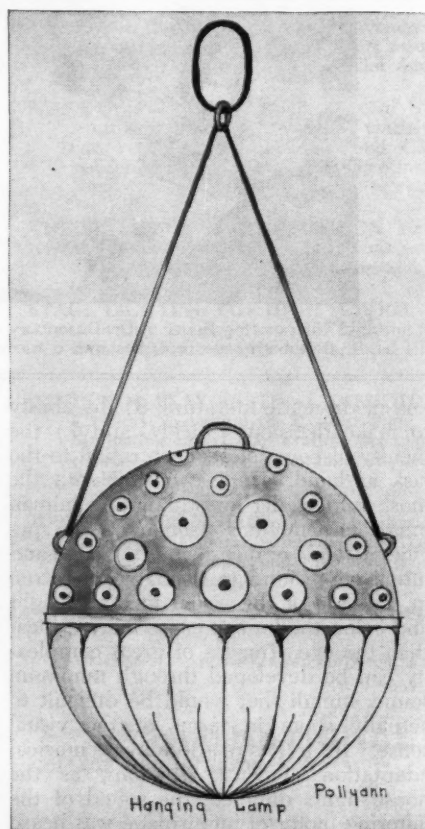
On very special occasions, such as this bridal dinner, the noble folk inside the bridal tent might have silver plates placed under their bread trenchers. For the other guests outside the tent the bare tablecloth had nothing between it and the bread.

There was not particularly a good sequence of courses. Inasmuch as vegetables were in great demand on common

(Continued on page 29)



Gothic Chest



Hanging Lamp

EVERY TIME a director holds tryouts for a play he usually finds himself more harassed and frustrated than at any other time. Tryouts by nature are the most intangible aspect of the whole play production program. There are undoubtedly as many variations of tryout techniques as there are play directors. A combination of these various techniques is probably the most satisfactory. However, if one hopes to have a successful dramatic arts program in his school, he must realize how important the tryouts are to the students themselves.

To many of the students who try out for the traditional play, it is one of the most important events in their school lives. To be selected for the leading role carries the same degree of prestige in the school as that of the quarterback on the football team or of the editor of the yearbook. To be cast in a play gives the student a chance to perform before an audience. Even to be cast in a minor role can be a tremendous factor in the development of a student's personality and poise. In consideration of the importance of these facts, it is imperative that the student know how tryouts are to be conducted, why they are conducted in this particular manner, and that they all receive equal consideration. The last point is the one that is most frequently challenged after the cast is publicly announced.

Long before tryouts are scheduled, scripts of the selected play should be made available for reading to all the interested students. As a director, you should make it clear that if students want to be considered fairly and seriously they must know what the play is about. After reading the play, a student thus has an understanding of the play

in its entirety and will understand the scene that may be given to him to be read. Since you know how many students usually read for the plays, you are aware of the approximate time in advance that scripts must be made available to all the students so that they have ample time to read the play.

Regardless of the method of tryouts you use, it is an excellent idea also to announce in advance of the tryouts the scenes that you intend to use. Encourage the students to memorize the lines of these scenes. Let them try out with another student if they so wish. The advantage of this procedure is that you will find that some students may read well, yet do not have the talent for further characterization. Other students may be

REHEARSAL TECHNIQUES

TRYOUTS

By DONALD T. OLIN

very poor readers, but when given a chance to memorize a scene, can speak well the lines and have ample intelligence for developing characterization. By working with other students they themselves choose, they become more confident and more at ease—certainly an aid in overcoming some of their nervousness. It is wise though to have them read with someone else later on in order to make sure they keep the same stability of reading.

Tryouts should not be rushed! First, every student must be allowed to read

several times. If he wishes to read for more than one part, time must be made available. Secondly, your final production will be only as successful as the cast you choose. You must be sure you have picked the best people for each part. No matter what method is used or how much time is taken, you have to make the final decisions. I know that you often questioned your selections numerous times as rehearsals progressed.

There is no one tryout system that can be considered as the best method. In the last analysis, the director must judge the merits of the actors after the tryouts are over. The most important factor of any play, however, is that the procedure is clearly understood by all students and the steps taken in reaching final con-

clusions. In the smallest schools the chances are that only from twenty to thirty eager young aspiring actors will report for tryouts. In proportion, in larger schools, some directors handle two or three times that number. In fairness to all, the tryout procedures used must give to all students equal opportunities, yet be planned so systematically that hopeful aspirants do not have to sit for an hour or more waiting for their turns. The time allotted for each tryout should be long enough to judge fairly the attempt at characterization, yet short enough that those waiting for their turns do not feel that time is being wasted. It should be stressed before the tryouts start that as there are only so many roles in the play, some will necessarily not be chosen, that you will thus rely solely upon your own judgment and will choose those who you think are the best for the roles. Make it clear that some students may not be chosen, although their reading and interpretation are excellent, because they do not meet the physical requirements; that is, type casting. Encourage those who do not make the cast to take a responsible job on one of the production crews. Always strive to make all the students feel that they had the same equal opportunities.

As every student who tries out hopes desperately to become a member of the cast, there will be great tension and nervousness as they wait for their turn. As a director you should try to relieve some of this nervousness and tension before the tryouts start. If you are successful, you will see your students at their best.

(Continued on page 28)



The Sweetmeat Game, Troupe 1414, Narrows, Va., High School, Mac H. Johnson, Sponsor — 1955-56.

THEATER



FRIEDA E. REED

FOR CHILDREN

"MORE AIDS" TO CHILDREN'S THEATER

THE YEAR is new! For many Thespian troupes the new semester will be the time for initiating a Children's Theater project; for many others it will be the time for planning the production in an already well established Children's Theater series. For either group, there are two aids which are invaluable. It is always inspiring to know that we are working in a noble tradition and to be able to profit from the experiences of the inspired, the consecrated, the successful! Such inspiration is insured to the readers of *Theatre for Children* by Winifred Ward and *Twenty-One Years with Children's Theatre* by Charlotte B. Chorpenning.

Winifred Ward is Professor Emeritus of Speech at Northwestern University, where for many years she taught Children's Theater and directed the Children's Theater of Evanston. At the present time this great lady of the theater is available for consultation and seminar leadership for groups devoted to work in children's entertainment, both directed plays and creative dramatics. Her *Theatre for Children*, 1950 edition, which is available from Children's Theatre Press, Anchorage, Kentucky, is an excellent source of material, regardless of the phase of the work in which one needs direct or immediate help. Interesting as the book is, read from cover to cover, it may also be valuable for its authoritative information and advice, if consulted in certain sections directly concerned with those phases of Children's Theater work about which one may have questions. For instance, for those groups which are already organized but seeking aid in production, perhaps Chapters VI, VII, VIII, IX, X, and XIV will be the most valuable immediately. Here Miss Ward discusses the choice of play, including helpful material on the importance of age levels of the potential audience, and upon the criteria for choice of plays. Also in these chapters the author provides sound and interesting material on casting, directing, producing the play, and on handling the audience after it arrives. In Chapters XI and XII there is practical advice on advertising and financing the play. One of the most inspiring sections of the book is Chapter II ("As We Think of a Children's Theatre"). To most of us work-

ing in the traditional type of high school auditorium, Miss Ward's picture of the ideal children's theater plant is Utopian, with its arrangement for flexible staging, its charming foyer in which the children would be led into a physical land-of-make-believe even before they would see the play in the beautifully decorated auditorium of appropriate size and design for children's entertainment. However, as in all ideals which we find beyond our immediate reach, we can find many suggestions adaptable to our own situations.

If we are interested in discovering our niche in the whole structure of Children's Theater, both historical and organizational, we can find much of value in Chapter I ("Where the Children's Theatre Came From"). Here the author traces entertainment for children from the time of Madame de Genlis and her work during the 18th century to present day professional and educational, as well as community, Children's Theater in America.

A still further service provided by this book is the "Play List," which provides a very inclusive annotated and evaluated list of plays for children. Since this list is developed by an expert in the field, and since it includes, impartially, plays



Tom Sawyer, Troupe 1246, Conway, South Carolina, High School, Florence Epps, Sponsor.

from all publishers, it is more valuable than any single listing by an individual publisher. It is safe to say that the best plays for children, with perhaps one or two exceptions at the date of publication in 1950, are here; and the full addresses of the twenty-eight publishers represented are given.

The other book that should be in the library of every group producing Children's Theater is *Twenty-One Years with Children's Theatre* by Charlotte B. Chor-

The purpose of the playwriting competition of the Seattle Junior Programs, Inc., is to encourage the writing of plays of merit to be presented by adult actors for junior audiences. This contest, which closes on August 31, 1957, is open to all ages with prizes for originals of \$150 and \$50; adaptations, \$150 and \$50. If interested, write for more information to Seattle Junior Programs, Inc., 821 East Thomas Street, Seattle 2, Washington.

penning, long considered the dean of Children's Theater playwrights. This inspired book is also available from Children's Theatre Press.

Although we are perhaps inclined to think most often of this author as primarily a playwright because of the relatively long list of her excellent plays for children, it must be remembered that for twenty-one years, she was associated with the Goodman Theatre in Chicago, both as director and teacher. And, as she tells most beguilingly in the second half of her book, it was from her work as director that she learned most about writing plays for children. In reading *Twenty-One Years with Children's Theatre*, the experienced worker in this area will say to himself repeatedly, "How true," or "Why didn't I think of that?" or "I must keep remembering that!"

Even the second part of the book, devoted entirely to the author's experience in teaching playwriting for children, will be exceedingly valuable to the producer, whether or not he is interested in playwriting, because of the soundness of judgment established in evaluating plays in terms of good Children's Theater. Certain of her precepts to her student writers cannot be said to one's self too often, both in choosing and in directing the children's play:

Get clear the story line.
The story must never stop.
Provide Carry-over and Pick-up.
The end must be contained in the beginning.
Three elements of a play: story, character, meaning.
Easy identification essential.
Do not underestimate your audience.
Include your child audience in all you write.
Show it, don't tell it.

There is nothing astoundingly new about any of these precepts. In fact they seem so self-evident in their soundness that perhaps the danger is the same here as with many truths: the tendency to give them lip service rather than really vital consideration in choice and direction of the play.

To any director of children's plays, the part of the book ("How the Children Taught Me") should prove most stimulating. Much of the value of this section is contained in the vivid emphasis upon certain elements of the children's play and its direction that seem so right and so self-evident that one is challenged to ask himself why he has not always

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been aware of these principles and devices.

Perhaps many directors of children's plays who are also directors of teen-age and adult high school plays have been bothered, working in this world of realistic truth, about the fact that all children's plays have a happy ending — always "come out right." The wise dean of children's playwrights disposes of this question soundly and convincingly when she says, "It struck me that all plays (children's) had happy endings. Life is not quite like that. Should I give them tragedy? Something in me protested. I decided to limit the audience's tragic experience to the progress of the play, and follow it with a solution *true to the forces of life*." And further in this connection she says rightly, "Children are

not *ready* for a tragic ending for the leading character."

Citing her experience at the Goodman Theatre again, the author handles helpfully two points that may easily be inter-related: the danger of the intermission and the necessity for identification. To illustrate this vital relationship, we are given the account of the production of *Little Red Riding Hood*, in which the third act opens with the wolf's knock at the door of the grandmother's cottage. It was at the time that "Open the door, Richard" was on everyone's lips or in his ears; so, when the wolf's knock came, there also came the mood-shattering call from the audience, "Open the door, Richard." Between the morning and afternoon performances the situation was solved merely by the simple expedient of re-establishing identification with Little Red by having the audience conscious of the danger from the wolf as he looked menacingly through the window before the knock. This simple but effective bit of "planting" was all that was necessary to solve the problem.

Still another point made by the author that is certainly sound has to do with the control of the attention of a heterogeneous audience before the opening of the play. She advocates the use of music, saying, "I eventually learned to start with music that would stir in the audience the emotion about to be ex-

The Children's Educational Theater of Maryland, Inc., Baltimore, Frances Cary Bowen, Executive Director and Sponsor of Troupe 1248, will present the following plays for young people during the remainder of this school year:

"Gracieuse and Percinet" by Frances Cary Bowen and Janet F. Elby, Saturday, February 2.

"The Indian Captive" by Charlotte B. Chorpenning, Saturday, March 30.

"The Patchwork Girl of Oz" by Elizabeth Fuller Goodspeed, Saturday, May 25.

perienced in the play. I began with a bright passage, played loud enough to catch the attention of the children in spite of the clamor. We gradually softened the music, introduced the footlights, then dimmed the house lights while the children quieted with the music. Always a silent, motionless picture of arrested action was revealed on the stage. Such spots I referred to in directing as 'Tableau Spots.'

These pieces of advice and commentaries on her experiences are a mere sampling of the rich fare to be found in the account of a magnificent experience in Children's Theater by one who knew widely and deeply what she was talking about — Charlotte B. Chorpenning.

All of us workers in Children's Theater can learn and grow by living awhile with these two excellent aids to worthwhile entertainment for children.

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The Doctor in Spite of Himself, Troupe 735, Prescott, Arizona, Sr. High School, Ethel B. Tyson, Sponsor.

THE DOCTOR IN SPITE OF HIMSELF

Prescott, Arizona, Senior High School

BERNARD Hewitt's adaptation of this Moliere classic is the sort of script most helpful to a high school drama coach. One need know nothing about the style and period of Moliere, for Mr. Hewitt's excellent production notes give specific help on every phase of the production. It is eminently suited to high schools because it has nothing objectionable in it, and the settings are easily achieved. In fact it could be played against black drapes with no scenery, and probably was many times in its long career. We used a sky cyclorama and black drapes. Against this background we used two benches and a raised platform running the full width of the stage for the garden. This gave elevated entrances off right to the house and off left to the street. The platform was finished with a balustrade which suggested an enclosed garden. We had on hand forest wings and a cottage front which we used, but simple set pieces representing trees and a stylized house front could be used for the woods scenes.

While this is not considered one of Moliere's greatest plays, it is good theater for high schools: it becomes a good-natured romp, full of action and witty dialogue. It requires energy and gusto and a broad style of acting that is a welcome change of pace from the natural, restrained manner of most modern plays. It has an enriching influence on all who work with it, for here they see the old master from whom comic situations have been so freely borrowed.

By changing two male roles and adding six extras as attendants to Lucinde,



The Remarkable Incident at Carson Corners, Troupe 359, Eveleth, Minnesota, Senior High School, Louella McMahon, Sponsor.

we gave opportunities to twelve girls; there were six boys in the cast. With a romping style and colorful costumes, the setting becomes of minor importance. For all of us this play was four weeks of fun and excitement and for the delighted audiences, hilarious, fun-filled evenings.

ETHEL B. TYSON
Co-Sponsor, Troupe 735

THE REMARKABLE INCIDENT AT CARSON CORNERS

Eveleth, Minnesota, High School

FOR THOSE who want a to-the-point and different play, the Eveleth Thespians recommend *The Remarkable Incident at Carson Corners*. This play has been expertly adapted for amateur use from one of the most dramatic plays ever produced on television. It is about young people, and many of its characters can be done only by young people. Yet it builds into a tension and suspense and packs a meaning into every line which will hold any adult audience spellbound.

From the angle of scenery, props, and costuming, the play is a boon to directors. The scenery and props consist mostly of chairs and some easily obtainable items, such as a book, cans, a few pieces of wood. The costumes are modern. All of the time of the director and cast may thus be put into perfecting this truly "remarkable incident," which needs neither props nor scenery for its terrific impact.

Lighting the flashbacks may at first appear to be a handicap, but with practice, a stop watch, and mood music these insets can be done noiselessly and skillfully. They are a challenge to the crew and breath-taking for the audience. We

PLAYS OF THE MONTH

Edited By EARL BLANK

found twenty seconds ample time to arrange the stage for the flashbacks and the return to the original scenes. The flashbacks are best done by spotlights.

Because we wished to have complete black-outs during the flashbacks, our cast covered their costumes with dark graduation robes, kept near their chairs. However, since the attention is on the inset scene, this is not too important.

The Remarkable Incident at Carson Corners is "remarkably" fitted for high school presentation. It is on the short side, but its message is so great that no one thinks of length; its powerful message lingers on long after the final curtain has come down.

LUELLA McMAHON
Sponsor, Troupe 359

LUTE SONG

Irondequoit High School, Rochester, N. Y.

CHINESE theater proved to be not only a challenging experience, but also a rewarding one for Thespian Troupe 1035 in their recent production of *Lute Song*. Adapted for presentation at the Imperial Court of Peking in the year 1404, the play symbolizes the conflict arising between duty to the family and obedience to the state.

Voting secretly, members of the troupe selected this play for three basic reasons: First, it was a play different from the ordinary three-act comedy, the typical high school production. Second, it had a far-reaching cultural value since it acquainted both cast and audience with a type of theater infrequently performed in America. Third, it was a challenge. Without a complete understanding of the oriental theater, the cast found some difficulty in the portrayal of characters since mannerisms and gestures are often utilized in place of unnecessary scenery and background properties.

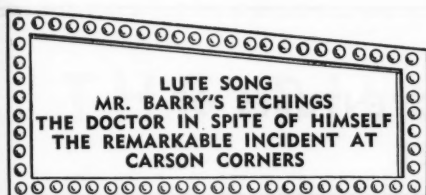
An outstanding feature of the play was the entrance of property men, attired in Chinese dress, to change scenery. The audience found this a rather amusing point of the play. They soon realized, however, that this was typical of the Chinese theater. Also unusual was the wailing of mourners offstage during the death scene.

PUBLISHERS

Mr. Barry's Etchings, Dramatists Play Service, Inc., N. Y. C.

The Doctor in Spite of Himself, Row, Peterson & Co., Evanston, Ill.

Lute Song, The Remarkable Incident at Carson Corners, Dramatic Publishing Co., Chicago, Ill.



Finding the rental of costumes prohibitive, the costume committee bought colorful material from a mill-end store and made them following a basic Mandarin pattern with decorations of bandings and frogs. An authentic Chinese silk jacket was used for the Food Commissioner's costume. Property men were dressed simply in order to not take away from the grandeur of the Prince's and Princess' costumes. Straw hats, some of which were authentic, were worn by the property men and beggars. Hats for the Prince and Tsai-Yong were made from the same material as their respective costumes. The bridal headdress worn by the Princess was copied from an original Chinese coiffure. Lilac satin edged with purple composed Tsai-Yong's garment while Prince Nieou wore a green and gold satin costume. The Princess donned a gold sheath dress and red satin jacket. Make-up was simple consisting of thin slant lines at the edge of each eye with highly-arched eyebrows.

Since we produced *Lute Song* in the simple, stylized manner of the ancient Chinese theater, a minimum of stage properties was used merely to suggest the setting. An authentic Chinese tapestry remained in upper left stage throughout the play to give an oriental appearance. Among genuine properties used were a Buddhist scripture and a statue of Buddha placed on the altar in the Buddhist temple. A platform, remaining in upper center stage throughout the play, was the center of most of the action in the play.

During the scenes in the House of Tsai, a faded blue hanging was placed in upper right stage since blue is the traditional color for the Chinese peasants. A yellow hanging appliqued with a large crimson dragon was placed over the blue hanging during the palace scenes. Mandarin characters painted on a yellow satin background composed the hanging to suggest the Palace of the Voice of Jade.

Lighting was unusual and impressive. During the scene in the Buddhist temple, blue lights were intensified to emphasize an atmosphere of mystery. Four olivettes with colored gelatines were used as auxiliary lighting.

The audience was greatly impressed with the Chinese touches which created an oriental atmosphere. Since they had to use their imagination to complete the scenery, the audience felt a part of the play.

KATHARINE M. REICHEL
Sponsor, Troupe 1035

MR. BARRY'S ETCHINGS

Grand Haven, Michigan, High School

THE PLAY, *Mr. Barry's Etchings*, written by Walter Bullock and Daniel Archer, provided over a month of rehearsals fun and good dramatic experience for our junior class cast and stage crews.

The staging presented many challenges to our stage crew. Since the setting of the play was in the loft of a remodeled barn, we had to give a second story effect. This was done by painting a mural of the top branches of a tree and grill work of the balcony in the foreground. The mural was placed outside the door so that when the door was opened the audience was given the illusion of a balcony overlooking a garden.

Some of the properties required for the play were also very interesting. For example, we needed a suit of armor, an African shield with spears, a Chinese mask, black roses, and a "foreign-looking" stuffed bird.

One of the problems our director encountered was in casting the role of Bud, a thirteen year old boy. There were no boys of the right size available so finally the part was given to a small junior girl, who had to lower the pitch of her voice and develop the proper attitude and animation suitable to a young boy.

A second problem was to provide the audible noise of a printing press in operation. This was solved by making a tape recording of an actual printing press from a local printing shop.

This play provided the first stage experience for many members of the cast. We are happy to report that the problems in characterization were challenging and adult; yet they were not out of the reach of our inexperienced actors. We enjoyed every minute of rehearsals—and the result was a most successful and memorable production of *Mr. Barry's Etchings*.

SYBIL PIERSMA
Student Director, Troupe 1048



Lute Song, Troupe 1035, Irondequoit High School, Rochester, New York, Katharine M. Reichel, Sponsor.



Mr. Barry's Etchings, Troupe 1048, Grand Haven, Michigan, High School, Hal Chastain, Sponsor.

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This game is televised around the world and the sight of American boys barefooted, in rags, causes international complications: Britain starts a "Bundles for America" campaign, other countries begin to pay their debts, and the University Alumni, misunderstanding the situation, raise a billion dollars for their Alma Mater — which the Franciscans try to claim.



SEVEN NUNS AT LAS VEGAS

calls for 11 women and 2 men (can be all women). One interior.

When it snows on a May Day in Indiana, Sister Columba, an elderly rheumatic nun, asks St. Joseph to take her where the weather is warm. St. Joseph takes her, the convent, and six other nuns, who happen to be in the convent, to the warm sands of Nevada — just outside of Las Vegas. Las Vegas is a shock to the nuns and to St. Joseph, and the nuns and St. Joseph have a startling effect on Las Vegas. This gay resort town gives up gambling and takes up contemplation; the Bible becomes a best seller; a mission priest is the rage of the night club crowd; three dancing girls from the Silver Dollar decide to take the veil. But the nuns have their problems too; they own the convent but not the ground; the younger nuns thumb rides to town; and finally the sister in charge finds herself offering "to place a small bet." St. Joseph returns the convent and its

occupants to Indiana — the occupants at the moment including the proprietor of the Silver Dollar and the Board of Directors of Amalgamated Night Clubs.

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ROCK, PRETTY BABY, musical, Sal Mineo, John Saxon, Luana Patten. (U-I)

Skipper's Scuttlebutt

JANUARY JARGON

AND SO we begin a new year. May it bring much happiness to each of you.

Have you noticed what the new year brings to television? It is true that schools reopen, television and radio seasons begin, Broadway Theater sees most of its new openings — all in late Summer and early Fall. Television, however, is most effected in *January*. This month becomes a case of life or death for many TV series. In fact quite a few shows are sponsored in the Fall only with the understanding (shall we say?) that if they show no promise by January, out they go!

Many times the cancelled shows are never missed. Yet, there are shows, which when dropped cause great furor among the viewing audiences; that is, the millions who were not included in the surveys. Stop to think of the millions (I'm being modest) of dollars riding on the click of a channel indicator, and you'll get a good idea of what makes or breaks a television show.

Father Knows Best is a good example. This fine series began, as you know, as a summer replacement. By the following January, although it was held over

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until then, no immediate plans had been made for contract renewal. And possibly, as I did, you read in the radio and TV column in your local newspapers that the show would soon be dropped. We still enjoy *Father* and family at an even better time of evening than originally scheduled due to the persistence of those who wanted this type of entertainment and let it be known.

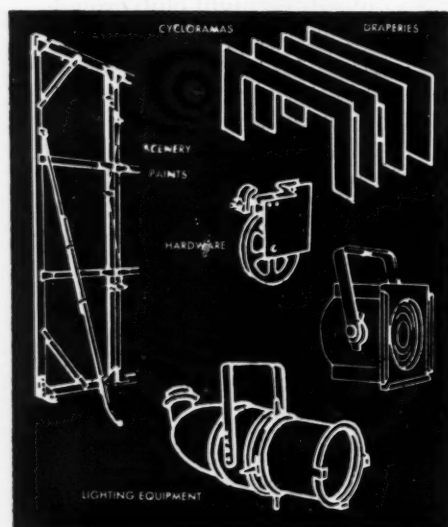
A series like *Father Knows Best* is hard to come by — it is entertainment for all members of a family. In comparison, a very few people are racking their brains to bring good family entertainment to our TV screens. Once in a while these few come up with an enjoyable presentation.

Let's experiment. Think of ten families you know (knowing them is your advantage). Now try to plan good entertainment for them — something each will enjoy. Chances are it's rough! And I doubt that you can do this easily. TV authors then (still few indeed in number in comparison with the vast audience they are attempting to please) are lucky to be sane. They are in most cases not acquainted with those for whom they are writing, directing, producing their programs. Thus, more often than not — a mediocre show.

The world of television, from the beginning to the end of each presentation, reminds me of a deceptively serene river, which while flowing gently and beautifully along its way, gives no indication of the undercurrents and whirlpools beneath its surface. Only the best may cope with and sometimes withstand such hazards, but all too often even the best fails to survive.

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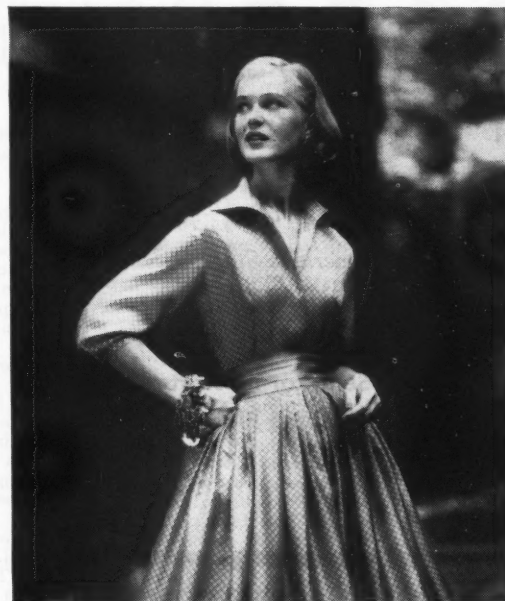
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SAN LEANDRO, CALIFORNIA Troupe 892

Troupe 892 increased its membership from 26 to 72 with the presentation of our Spring musical, *Annie Get Your Gun*. Last Christmas we put on an assembly for the school, accompanied by our orchestra and choir. It was a short play concerning two thieves who had stolen money and hidden it in a church. They were of course reformed at the end. The play was written by one of our own Thespian members, Deanna Quintell. *Kiss and Tell*, another chapter in the life of Corliss Archer, proved to be a worth-while project for our annual term play. Our president, Wally Cole,

LAWTON, OKLAHOMA Troupe 935

Troupe 935 enjoyed a happy and profitable 1955-1956 school year. The annual Thespian play, *Our Hearts Were Young and Gay*, was presented on the night of the dedication of Lawton High School's new \$350,000 school auditorium on March 22. The auditorium has a seating capacity of 1400 with the latest in staggered seating and concealed lighting, adding to its beauty and comfort. The large stage has an electrically controlled contour curtain, the wings are large, and the counterweight system is above the stage floor proper. A large Ariel-Davis switchboard makes the lighting

Thespian Chatter

played Dexter and our past secretary, Judy Watson, played Corliss.

At the beginning of the second term our Thespian officers visited Encinal High School in Alameda, California, and initiated its new troupe. It was a nice experience since it was the society's first sponsorship. Encinal had put on many plays before, but had never had a Thespian troupe. At our own initiation, in June, we not only initiated 46 of our own new members, but a new troupe from San Lorenzo, California, as well.

A few months ago we put on a series of performances, totaling six, of "Radio Rescue" for the East Bay Children's Theater. Playing to an audience of children was a new and satisfying experience for those who performed in the show.

We have an excursion every semester, and last January we went to San Francisco's Curran Theater to see *Can-Can*. We also were given a complete tour of the KGO-TV studio in San Francisco. More recently, we put on a variety show for our annual carnival, which was a fund raising affair that enabled us to make more money for future excursions and visits.—Pat Pattie, Secretary.

most efficient. Below the stage are dressing rooms, storage rooms, and a large stage production room for set construction. Troupe 935 with its large membership is looking forward to many fine productions in the new auditorium, which is one of the finest in Oklahoma.—Barbara Waid, Secretary.

—0—

GRIFFITHSVILLE, W. VA. Troupe 1495

The 1955-56 school year was certainly a busy and a most interesting one for the Thespians of Duval High School. At the beginning of the school term we elected club officers and initiated the new members of the club. Members of the troupe were busy throughout the year with the many annual oratorical contests, such as the *I Speak for Democracy Contest*, *Knights of Pythias Contest*, and *The American Legion Oratorical Contest*. Members of our troupe attained outstanding honors in the art of speaking.

On April 27 and 28 we presented our senior play, *Hillbilly Weddin'*, under the direction of our sponsor, Iva May VandeLinde.

New members of our troupe were initiated with an impressive candlelight ceremony at our annual spring initiation ceremony. Next year many familiar faces will be missing from Thes-

pian Troupe 1495, but may each active member strive to uphold the honor of the troupe, for if we have honor we have the first step to success.—Larry M. Wilkerson, Scribe.

—O—

HOUSTON, TEXAS

Troupe 829

Troupe 829 began the dramatics year with one of the old, old favorites, *Love Rides the Rails*. For our president this was his last role. We then elected a new president, Steve Smith, and starred him as the Commodore in our senior play, *The Great Big Doorstep*. This fine play was a hit on Broadway and a favorite among Louisianans. We set the play in the Cajun atmosphere with an actual shack on stage. Steve Smith received the Outstanding Performer Award from our troupe as a result of this part and others in which he has starred.

In April we entered *Valley of the Shadow* in the One-Act Interscholastic League play contest. Sharon Mills headed the show and was selected as second best actress as a result of the part. At our annual banquet Steve Smith received the Drama's Best Award given to the graduating senior who will be missed the most. We gave our director, Richard Niemi, a gift as a small token of our appreciation of his devotion to our troupe.—Karen Murphy, Scribe.

—O—

GLENDORA, CALIF.

Troupe 729

As the 1955-56 season drew to a close we topped off a wonderful year by holding our first Awards banquet. It was held in the Glendora Mormon Church and was quite a festive affair for Thespians and their guests. Over fifty people enjoyed the delicious dinner and delightful entertainment. And to make our evening even more gala we invited two distinguished guests: Ben Nye, make-up head of Twentieth Century Fox Studios, and Deb Collier of Pasadena Playhouse.

Our club's President gave the welcoming speech, briefly describing our successful year. "We started our season," he said, "by presenting Oscar Wilde's *The Importance of Being Earnest*. Next we did *Heaven Can Wait*, a hilarious comedy, which drew one of the biggest audiences in our club's history. After that came the senior play, *The Curious Savage*, and many will long remember the heart-warming performances of the cast. Last but not least was *The Grief Scene*, a one-act play written by our sponsor, which we presented at the Pasadena Playhouse One-Act Play Tournament. In addition to these plays we put on programs for local organizations."



*Mitchell Gertz, head of the Mitchell Gertz Agency, one of scores of Hollywood talent scouts, casting directors, actors' agents who regularly cover Playhouse productions, chats with Adriana Gutierrez, Mexican student actress.

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So, to end this year, we decided to hold a banquet to make it a year we would all long remember. Awards were presented for Best Actor and Actress, Best Supporting Actor and Actress, Best Dramatic Achievement and Best Thespian. Recipients of these awards were nominated and selected by our sponsor, a faculty committee, and Thespian members.

School will be out soon but for most of us there is still next year . . . a year we can really look forward to for we know it will bring bigger and better things for our Thespian Troupe 792.—Marguerite Lapin, Reporter.



A Man Called Peter, Troupe 649, Greenville, Illinois, High School, Donald R. Pennington, Sponsor.

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WORLAND, WYOMING

Troupe 825

Troupe 825 began the year with nineteen members and later added seventeen new members in two initiations; one in December and the last in April. These members participated in numerous activities throughout the year.

The first project embarked upon was to produce a one-act play every month. The following plays were given as entertainment for the monthly meetings: *Gratitude*, *Ins and Outs*, *The Laughing Ghost*, *The Dummy*, and *Finders Keepers*. The next activity was the junior play entitled *Papa Was a Preacher* followed by *Don't Open Till Christmas*, which was given for the student body Christmas party. Later the senior play, *Tiger House*, was presented.

Individual readings, oral interpretations, debate and panel teams plus one-act plays, *Minuet* and *Overtures*, were given by members at district and state speech meets. During the year each class presented an assembly for the student body which was also sponsored by Troupe 825.—Mary Jo Lamb, Reporter.

—O—

MIAMI, FLORIDA

Troupe 495

After reading through many plays our Thespian troupe decided to stage a Broadway hit, *On Borrowed Time*, for our annual Thespian play. There was only one thing standing in our way. The set called for a huge apple tree to be built on stage. The thought of such discouraged us but with the encouragement of our sponsor we decided to try. We set right to getting the material consisting of lumber, chicken wire, a huge stack of newspaper, wheat paste, burlap, muslin, and a desire to work. About 40 hours later it looked like mother nature had transplanted a tree right on our stage. You can imagine how proud we felt when the audience applauded our effort on opening night.

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Other plays which we gave last year with great success and would like to recommend are *Lo and Behold* and *Girl Crazy*.—Eddie Mancino, Clerk.

—O—

MEMPHIS, TENNESSEE

Troupe 186

The Messick Speech Department, presents many opportunities both social and technical for the students' progress. Last year was especially far-reaching. We began the year with a masquerade party to "get acquainted." Next came *The Divine Flora*, starring Patsy Welting and David Orr. It was our first play in the new auditorium, and everyone who saw it declared it to be a big success.

After the play about forty students were eligible for Thespian membership. A formal initiation was planned with our parents and friends invited. Following the initiation service, we entertained with an elaborate reception.

Our spring production was *Aladdin and His Wonderful Lamp* for the Memphis Branch of the Association for Childhood Education at Ellis Auditorium. With a cast of 150 and lavish and colorful costumes from Van Horn & Son, Phila., Pa., beautiful sets made by our Art Department, a tuneful and exciting musical score furnished by the vocal and instrumental music departments, *Aladdin* was the most spectacular production we ever attempted. The experience of the three performances will never be forgotten by the cast.

Our last social event was an out-door affair at Audubon Park. We rented the club house and had the Spring Thespian initiation on this occasion. After the program and a very wonderful supper served by our mothers, we enjoyed dancing. We closed a busy and profitable dramatic season with *The Curious Savage* presented by the senior class.—Linda Keith, Secretary.

ARDMORE, PA.

Troupe 801

Putting together a student directed, acted, and produced three-act play is by no means a flower-strewn prospect as was quickly discovered by Lower Merion's Thespian Troupe when it undertook its own presentation of James M. Barrie's *The Admirable Crichton*. To begin with, *The Admirable Crichton* is not a play easily handled; the text requires a certain amount of stylization with its satirical portrait of the British upper class.

The diversity of the work that must go into a dramatic production was pointed out, but not quickly apprehended by the ambitious Thespians. So began a series of rehearsals marked by voice strain, angry participants, and actors with injured egos. Many problems in staging besides less auspicious troubles were encountered and surmounted with difficulty and conflict; nevertheless, there was much to be gained from these stumbling blocks and valuable knowledge was inadvertently acquired through these eager, though harried practice periods.—Ken Kaiserman, Student Director.

—O—

KANSAS CITY, MISSOURI

Troupe 1117

"We're not just going to sit here and say we're going to do it — WE'RE GOING TO DO IT!!" This line borrowed from Mrs. McThing (production dates—November 21-22) presents the attitude of the members of Troupe 1117 of Bishop Hogan High School of Kansas City, Missouri.

To show you what the members mean when they say "we're going to do it," let's look at the dramatic schedule for the year just past. In November our audiences were delighted with the organization's presentation of Mary Chase's wonderful comedy-fantasy, *Mrs. McThing*. In December our patrons appreciated a choric pageant entitled *To You a Savior*. In February we presented for a local play festival our rendition of Shakespeare's *Twelfth Night*. In April we sponsored our second annual all-school play festival. The sophomore class took the coveted trophy for the second year straight with their melodrama — *Egad! What a Cad!*—Secretary.

—O—

ALTON, ILLINOIS

Troupe 126

"Practice Makes Perfect" seemed to be the motto of Troupe 126. Two three-act plays were presented—a mystery, *320 College Avenue*, given in December, 1955, and a comedy, *Mother Is a Freshman* presented in April of 1956. Two Thespians combined their talents and directed a one-act play, *Three's a Crowd* and another Thespian directed *If Girls Asked Boys for Dates*. These two plays were given in high school assemblies.

Two formal induction ceremonies and banquets were held for the fifteen new members. Special speakers addressed the groups. The Best Thespians were announced at those social affairs. A new award called a "Thespig" was also announced. The year closed with the presentation of the senior play, *A Man Called Peter*.—Virginia Adams, Reporter.

—O—

STURGEON BAY, WISCONSIN Troupe 877

Our Troupe 877 had a busy year, being active with three major productions—namely, *Papa Is All*, *Mr. Peepers*, and the "Footlights Follies," as well as several other interesting events and regular meetings.

The "Footlights Follies" was more or less a student directed production for the purpose of raising enough money to take thirty-five members, who had earned the required number of credits, on a 300 mile round trip jaunt to Milwaukee, Wisconsin, to see the Shipstead-Johnson Ice Follies. Returning, the group stopped for dinner at a delightful dinner club on the shores of Lake Michigan. All were thrilled over the breathtakingly beautiful costuming



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JOHN PATRICK'S PLAYS

By Clifford Haislip

In directing high school theater, I find it interesting to choose plays that after the production leaves the student actors with a feeling of accomplishment. I believe the type of play which makes the actor think, then act, best achieves this goal.

I would like to recommend to other high school directors who may share this viewpoint, two interesting and challenging plays by John Patrick: *The Willow and I* and *The Curious Savage*.

Last year when the dramatics class read *The Willow and I*, students were eager and enthusiastic to produce this, one of Patrick's unsuccessful Broadway plays. They pointed out that it would be "different" from other plays given here. I realized the play had potentialities with its unusual plot and characters. It was not an easy play to stage since it required a change of scenery and costumes to indicate a lapse of forty years.

We used two different girls for each of the two sisters, Mara and Bessie. It worked quite effectively and solved a make-up problem, also giving two more girls a chance to act.

When this year's class was reading and considering plays for production, several students had "rave notices" for another Patrick play, *The Curious Savage*. I felt that it was enough different from *The Willow and I* to make an interesting production. I saw great possibilities for characterization and the challenge to interpret the play without "haming" it for laughs. The production not only proved educational for the cast, but was excellent for the technical crew. Audience response was good and the faculty judges selected it Best Play of the Year for our Thespian Awards Banquet.

With lots of guidance and hard work from the director and a cast of serious student actors, one will find that John Patrick's plays are not only possible but awarding.



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and lighting and world-wide talent displayed and proclaimed the trip a wonderful educational and cultural experience.

Another interesting experience was having Charles MacCallum, administrator of the School of Professional Arts of Milwaukee, Wisconsin, at a Spring meeting. Mr. MacCallum told of the various careers and opportunities the theater offers and also described the Fred Miller Theatre (Arena Style) with which the school is associated.

The year was brought to a successful close with the annual meeting at which thirteen members were initiated into the National Thespian Society. This was followed by a short program, reception and dancing for about 100 parents and friends.—Anne Stephenson, Secretary.

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ROCHESTER, NEW YORK Troupe 1428

Troupe 1428 at Harley School was especially busy in this our second year of membership. In the fall we presented *The Curious Savage* by John Patrick. This play was followed by an initiation ceremony for three new members and a re-election of officers. Among our activities in public speaking, we presented a Junior Town Meeting of the Air over station WHEC radio on the question: Can the Honor System Be Made to Work in High School? Members of the troupe participated on Youth Asks the Question on radio and television. Harley was also represented on University Commentary given on WHAM-TV by

the University of Rochester. We rounded out the year with an evening of three one-acts: *The Happy Journey*, *Bread*, and *Undertow*.

This year in our final school assembly, members were initiated and some stars presented. Next year brings hope for bigger undertakings in dramatics and greater successes.—Joyce Fumia, President.

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PINEVILLE, LOUISIANA Troupe 930

That some day Pineville High School should have a Reading Hour has been the dream of our sponsor, Marguerite Miller, for a long time. This dream was realized by our Thespian Troupe this year. Because of the fact that our school is relatively new and we have no auditorium, we met in homes of various members. Our programs were very successful, and we feel that our disadvantage of not having an auditorium will prove an advantage. Having our audience grow gradually will insure our chances of having an appreciative audience. Next year we plan to continue this activity,

using our library and study hall. Thus we will be able to accommodate a larger number of invited guests. The following year our auditorium will be completed and available for our use.

With an enrollment of only eight members, we very successfully produced the three-act play, *Seventeenth Summer*, last fall featuring, as we do in all of our productions, only student acting. Two initiations this year have added sixteen to our enrollment of eight at the beginning of the year.—Gen Meeker, Secretary.

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WESTON, W. VA. Troupe 99

Troupe 99 presented the following drama activities during 1955-56: the seniors presented *New Fires*; the Thespians, *Gown of Glory*; the class tournaments, *Incident at a Grave*, *The Strange Road*, *If Girls Asked Boys for Dates*, and *I Smell Smoke*; the juniors, *Every Family Has One*. *Trifles*, the entry in the Elkins Regional Tournament, brought down the curtain

THE CONCEPT OF SUGGESTION

By Bonnie Jean Royer

PLAY production in a private high school for either boys or girls is often looked upon as an impossible task to accomplish with any degree of success. The reason for this belief seems to lie in the assumption that "realism" acts as the necessary basis for an acceptable performance. Although reality may serve as the basis for life, it is not a necessity on the stage. In fact this "realism," which in the private school situation is of necessity conspicuous by its absence, may be turned into an asset for the director, the cast, and the audience.

The key to successful play production in either a girls' or boys' school seems to lie in choosing the script. If only those scripts are considered that deal with situations closely describing those found in the director's own school, he may find that the supply of good scripts is soon depleted. However, rather than attempting to match realistic situations if he begins his search for a script with the idea that whatever the final choice of the play he will only *suggest* reality, then a much greater section of dramatic literature has been opened to him. Of necessity those scripts portraying passionate love scenes should be avoided, or staged with great discretion, or presented for particular audiences. However, all other scripts may be considered, and a degree of success expected.

This same concept may be useful to the director in designing the physical setting for his play. If his play and his artistic sense demand, he may use the conventional box set or variations on this general theme. However, he is also free to use any type setting he so desires, for he is no longer portraying reality; he is not concerned with a "peep show" presentation of life. His guide in scenic design should be the play, and his goal the type setting which will most fully present the meaning of the play.

The basic concept of suggested rather than presented reality may also aid an actor. The actor is free to use his imagination. No longer does his inspiration come primarily from the commonplace, logical behavior of everyday life. He can thus enrich the ordinary by thinking the exotic. He must in all cases be guided by his director and his role. But within this general framework he may delve every area of his imagination. In no sense is he bound to a lifelike portrayal of ordinary experiences.

Through the use of the concept of suggestion, an audience may find a play more enjoyable. Audience participation in many areas of speech and drama has increased the interest in that field. The use of suggested reality merely uses this common knowledge in the field of play production. Indirectly the director asks the audience to participate in his production. This is of necessity accomplished since the audience must use its imagination in order to visualize the specific scenes of the play.

The concept of suggestion is not a new one. It has been used with success since the beginning of drama. Of late it has been forgotten or slighted in an attempt to put "life" on the stage. However, if it were used more frequently, especially in play production at private high schools, institutions would not have so great difficulty attaining the success in the field of drama they so greatly desire.

on the drama activities for the year. The formal initiation of twenty new members studied our crown with an array of "stars."—*Carole Vinyard, Secretary.*

—0—

LONGVIEW, TEXAS

Troupe 1114

Troupe 1114 of Longview, Texas, made the most of this year and they plan to keep doing so. December 2, 1955, a Victorian melodrama,

Double Door, was presented by the senior class. This drama called for Victorian costumes, which were very picturesque. The play, a change from the usual, was well received by all attending.

The troupe presented a one-act play, *Nobody Sleeps*, as a pay assembly for the high school. This comedy was very amusing and entertaining. The troupe has been asked to present this play at the Student Council forum to be held in Longview.



Gently Does It, Troupe 514, Evanston, Wyoming, High School, Allen F. Chamness, Sponsor.

The second year dramatic students directed and produced, as a class project, several small plays. The purpose was to help each in creating and understanding better the behind-the-scenes action of a production.

For Valentine Day the troupe divided into three groups and to show their versatility, they were now songsters. The troupe presented "Singing Valentines" for a small fee to all who placed their orders. This took place during the Activity Periods on February 13 and 14.

In the spring the students of L. H. S., with the cooperation of the band, choral, dancing, and dramatic departments, presented a musical comedy, *Good News*. All productions are under the direction of Mrs. Jan Carpenter McBride.—*Jackie Blackwell, Scribe.*

—0—

FREDERICK, MARYLAND

Troupe 1287

Summer stock kept the Thespians of Troupe 1277 conditioned for a very active year in dramatics. By working at the summer theater at Braddock Heights our members learned valuable lessons in staging, acting, and the business end of theater life.

The school year got off to a flying start at the September meeting. Troupe 1481 of High Point High, Beltsville, Maryland, attended the meeting and helped install the local officers for the '55-'56 year. Also in September our troupe took a bus trip to Washington, D.C., to see *Heavenly Twins*, starring Faye Emerson and Jean Pierre Aumont, produced by Cyril Ritchard.

October 27 was the date of our first play of the season, *The Little Dog Laughed*. The overwhelmed audience acclaimed our clever set of both interior and exterior. As it was the first time we had attempted such a set, we were extremely pleased over its success.

In November, we took our second bus trip to Washington, D.C., to see *The Great Sebastians*, starring Alfred Lunt and Lynn Fontaine. Everyone enjoyed this clever play about two people with a mind reading act.

A very moving production of *Why the Chimes Rang* was given by the Thespians to the student body for the Christmas Assembly.

We prepared four one-act plays for our Annual Festival of Plays, February 23rd and 25th. The tenth grade presented *A Date for Bobby Sox*, a sparkling teenage comedy. *Nobody Sleeps*, another comedy, and *The Valiant*, a well known drama, were given by the 11th grade. A tense drama, *Steps from Beyond*, was enacted by the seniors. These four plays were judged and the winning one sent to a Play Festival at the University of Maryland.—*Mary Jeanne Adamson, Reporter.*

—0—

RUPERT, W. VA.

Troupe 590

Our troupe held their annual induction service on February 20, 1956, in the high school auditorium. Sixteen new members were inducted in a formal ceremony. Along with the handsome boys dressed in their finest attire, the girls looked charming in their lovely evening dresses. Many parents came to observe this solemn occasion and to enjoy the refreshments served.

The Thespian members gave their annual play in May. The play was *Buy Jupiter*, a three-act comedy. They also presented a dramatic presentation at the Drama Festival.—*Phyllis Fleshman, Secretary.*

—0—

ELIZABETH, PA.

Troupe 1391

"Pipes and diamonds" cluttered our prop drawer for the production of our two one-act Christmas plays, *What'll We Give Dad?* and *Grandma and Mistletoe*. Of course, in *What'll We Give Dad?*, Dad received pipes from everyone for his Christmas gift. In the second play a thief tried to steal diamonds from a blind Grandma; but his conscience finally forced him to return them. The two short weeks of practice, without the use of our auditorium because of other activities, proved difficult.

HERE'S YOUR CONTEST WINNER FOR '57!

Each of the plays listed below is of excellent calibre and particularly suited for contest use. The books are 50c and the royalty \$5.00, in the case of each play.

MIRAGE. A comedy by David Morrison. 2 men, 2 women. Interior setting. Robert Sheldon returns from prison where he has served a ten year sentence for a crime he didn't commit. He comes directly to the office of Eben Mortimer, the man who framed him and then married the girl Robert loved. Naturally, Robert has harbored bitterness against Eben all these years and the encounter between the two men is a mighty dramatic one. Robert is asking \$100,000 damages. But when Ann barges into her husband's office demanding money she is revealed as a shrew and completely mercenary. Robert's hatred for Eben is softened for he sees he was the one who was spared and Eben has suffered through an unhappy marriage.

PAGE OF DESTINY. A comedy by Donald Lathrop. May be played by either 3 men, 4 women, or 4 men, 3 women. In the simplest of settings, consisting mainly of two benches—the fates have decreed that Ruth Williams and John Spencer shall fail by a split second to become acquainted. As a result of this, a son who would otherwise have been born of their marriage is not born, and his Spirit is wandering in Eternity. All this may sound sober and serious, but in a highly unusual treatment the predicament of the Spirit is presented in a form so amusing as to border on the hilarious. Emphasis is on high comedy with contrasting touches of light pathos. It is the problems, frustrations and perplexities of the Spirit against a gentle episode of romance and suspense.

FOUR FRIGHTENED SISTERS. A suspense drama by Wall Spence. 5 women. Interior setting. It is the eve of Kathy Marshall's betrothal but, strangely, there is no joy. Over the Marshall sisters hovers a dark shadow-fear of the curse that unfailingly strikes on the eve of a betrothal. Bernice had been its first victim when her car crashed to destruction. Then the curse fell upon Gale when a vicious dog attacked and disfigured her. Now it's Kathy's turn. Is she doomed also, or will Fate intervene? As the sisters speculate in frightened whispers sinister forces gather in the Marshall home and reach out with evil intent toward Kathy. Pamela Marshall, in a shocking revelation, finds the key that opens for the Marshall sisters a future of freedom and happiness.

DISTANT THUNDER. A drama by Evelyn Neuenburg. 4 women. Interior setting. Here is a story of the regeneration of one person through the faith and confidence of another. It is the story of a lonely girl, cured of alcoholism, who is put to the test when she is told she is the cause of her husband's death. A real challenge for good acting, the characters are finely drawn and poignantly human. The climax is brought down in the audience and makes them a part of the high moment of the play. A wonderful play for contests.

BAKER'S



PLAYS

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Plans for the future include plays to be directed solely by student Thespians with our sponsor, Mrs. Dorthie Kogelman, permitting the Thespians to prove to all the value of this society.—Janet Ferretti, Secretary.

—O—

ROCHESTER, NEW HAMPSHIRE Troupe 823

Troupe 823 was fortunate in having a large percentage of boys among its members this year. As a result, we were able to put on something really different for our fall production; namely, *Remarkable Incident at Carson*

Corners. In this play part of the cast entered from the audience; past events were shown by a series of flashbacks in the spotlight, greatly increasing the number of starring roles. Over fifty pupils were used in the cast and as assistants in production. The play started as a mock trial but developed into serious drama. We played to a packed house and the play was enthusiastically received.

This spring we worked on a family comedy, *Andy Hardy*, which is an adult-eye view of teen-agers' problems and their solution.

In April an all-Thespian cast entered the

mystery drama, *Seeds of Suspicion*, in the state drama festival held at the University of New Hampshire at Durham, New Hampshire. —Marjorie Darrell, Secretary.

—O—

NORTHBROOK, ILL.

Troupe 1159

Witches stalk Salem! This was the theme that stalked Glenbrook during the weeks preceding our production of Arthur Miller's *The Crucible*. We chose this play because of its unusual mood, adaptability to our stage and players, and its newness. The play was a huge success and was enjoyed by cast and crews as well as by all who saw it.

Our troupe worked on three one-act plays: *The Man in the Bowler Hat* by A. A. Milne; *Gone Tomorrow* by Richard Harriy; and *Sunday Costs Five Pesos* by Josephine Niggli. *Gone Tomorrow* won first place in the district speech competition.

Glenbrook is now in its third year, and our dramatics activities are beginning to take a hold of the school. Our dramatics club membership is increasing, and more people are working toward Thespian membership and awards.—Dee Gee DeVries, Secretary.

—O—

SHADYSIDE, OHIO

Troupe 873

During the school year 1955-56 the Thespians of Shadyside High School have been very active in the dramatics field. We presented several plays including *No More Boys*, *Seven Cinderellas*, and *June Graduate* to entertain the people of our community—all of which were ably directed by our troupe advisor, Rudolph Mumley. All of them proved very successful ventures for us in the realm of drama.

Each school year our Thespian Troupe presents about six assembly programs for our fellow students. We attend the Thespian area Conference and, if possible, send representatives to the National Conference. In addition



The Man Who Came to Dinner, Troupe 977, Petaluma, Calif., High School, William B. Price, Sponsor.

to local radio and television appearances, we observe dramatics performances at nearby West Liberty College. An annual initiation ceremony, banquet, and one-act plays for local clubs add to our list of activities. This spring we look back on our accomplishments during the current year with a great deal of satisfaction.—*Dorothy Mondlak, Secretary.*

—O—

FORT MYERS, FLORIDA Troupe 363

We are happy to become members of the National Thespian Society. Recently, an informal initiation of 19 members was held in the school auditorium.

We started off the dramatic year with chorus reading. Two one-act plays, *House of Sham* and *Cupid's Partner*, were presented in assembly by our troupe. Both plays, directed by students, were a success.

We prepared a play, *No Greater Love*, for the drama clinic in Tallahassee, Florida. We enjoyed this opportunity to share our play with other students interested in dramatics. After this production we presented a variety show.

All of the members enjoy reading the Thespian Chatter. We all agree that having a chance to see what other troupes are doing is a wonderful idea.—*Anita Coleman, Reporter.*

—O—

McMINNVILLE, OREGON Troupe 1222

Under the direction of Lee Paves, new speech and drama instructor, Thespians and speech and drama students of McMinnville High had a busy and varied year. The student body play, *Missouri Legend*, a romantic comedy-drama of Jesse James was presented in the fall. In February four one-act plays were given in arena staging much to the delight of the audience and actors. Plays presented were *Submerged*, *Nobody Sleeps*, *The Dramatic Moment*, and *Suppressed Desires*. In February also Thespians Bonnie Judd and Pete Bergreen each won second place in acting at the Linfield College Speech Tourney, one of the biggest tournaments in the country. Bonnie Judd was also state runner-up in the "I Speak For Democracy" contest.

Victor Herbert's operetta, *The Fortune Teller*, was presented in March, and the senior play, *My Sister Eileen*, in April. Our troupe's spring production was a Thespian and State Guild student-recital of acting. — *Carol Dideum, Scribe.*

—O—

NARROWS, VIRGINIA Troupe 1414

The Narrows High School Thespian Troupe 1414 under the direction of Mac H. Johnson, has done outstanding work for the past three years.

The troupe won highest state honors in the state one-act play contests. In 1955 the Thespians entered, *The Sweet Meat Game*, a Chinese tragedy, and won distinguished rating, the highest honor in "B" class schools of Virginia.

The three-act play, *Nine Girls*, a very popular production, was presented for matinee and evening performances. This play gave many members of the troupe experience back stage, as well as in acting.

For the past three years, the Thespians had charge of the White Christmas Assembly and have been instrumental in getting many baskets filled with food for the needy families of the community.

At the *Feet of the Madonna*, a Christmas pageant, was given two years. This year ('55) a variety assembly including the Nativity Scene was given, assisted by the Verse Choir (all Thespians) and the Glee Club.

Troupe 1414 sponsored The Barter Theatre of Virginia in *Macbeth* and *Dial M for Murder*. The proceeds were used for lighting equipment and stage furniture. This spring the troupe sponsored *Julius Caesar*. Also the one-act play this year was *Man of Destiny*, by George Bernard Shaw.

1957 — REGIONAL CONFERENCES — 1957

- ARKANSAS** Arkansas State College, State College, Marie Thost Pierce, Regional Director and Sponsor, Troupe 301, Marked Tree High School, April 27, 1957.
- FLORIDA (Central)** Bartow High School, Charles R. Trumbo, Regional Director and Sponsor, Troupe 728, March 2, 1957.
- FLORIDA (Northern)** Roosevelt Hotel, Jacksonville, Ardath E. Pierce, Regional Director and Sponsor, Troupe 942, Fletcher High School, Jacksonville Beach, April 12, 1957.
- INDIANA** Kendallville High School, Eva L. Robertson, Sponsor, Troupe 1106, Program Chairman; Juanita Shearer, Regional Director and Sponsor, Troupe 872, Brazil Sr. High School, June 8, 1957.
- MASSACHUSETTS** Emerson College, Boston, Barbara Wellington, Province Director and Sponsor, Troupe 254, B.M.C. Durfee High School, Fall River, Program Chairman; Nancy Fay Fox, Regional Director and Sponsor, Troupe 987, Marblehead High School, February, 1957.
- MICHIGAN** Western Michigan College, Kalamazoo, Margaret Meyn, Regional Director and Sponsor, Troupe 455, Benton Harbor High School, March 30, 1957.
- MONTANA** Senior High School, Helena, Doris M. Marshall, National Director and Sponsor, Troupe 745, Chairman; Frederick K. Miller, Regional Director and Sponsor, Troupe 555, Billings High School, February 14, 15, 16, 1957.
- NEW JERSEY** Hillside High School, Barbara Dusenbury, Sponsor, Troupe 887, Program Chairman; Gertrude Patterson, Regional Director and Sponsor, Troupe 805, Highland Park High School, March 30, 1957.
- NEW YORK** State University of New York Agricultural and Technical Institute at Alfred, Myrtle Paetznick, Regional Director and Sponsor, Troupe 364, Jamestown High School, and Robert Timerson, Regional Director and Sponsor, Troupe 1286, Trumansburg Central High School, May 3, 4, 1957.
- OHIO** Lakewood High School, Wallace Smith, Sponsor, Troupe 472, Program Chairman; Florence Hill, Regional Director and Sponsor, Troupe 66, Lehman High School, Canton, April 27, 1957.
- OKLAHOMA** Central High School, Tulsa, Iona Ballew Freeman, Sponsor, Troupe 817, Program Chairman; Maybelle Conger, Regional Director and Sponsor, Troupe 822, Central High School, Oklahoma City, April 27, 1957.
- OREGON** University of Oregon, Eugene, Melba Day Sparks, Regional Director and Sponsor, Troupe 124, Jefferson High School, Portland, February 8, 9, 1957.
- PENNSYLVANIA (Eastern)** Wm. Penn High School, York, Margaretta Hallock, Regional Director and Sponsor, Troupe 520, March 16, 1957.
- PENNSYLVANIA (Western)** Indiana State Teachers College, Jean E. Donahey, Regional Director and Sponsor, Troupe 187, Brownsville, April 6, 1957.
- WISCONSIN** Central High School, West Allis, Constance Case, Regional Director and Sponsor, Troupe 838, May 14, 1957.

Initiation for 16 new members was held at a dinner meeting at the Steak House near Narrows, December 2. This brings our present membership in the Troupe to 35.—*Deanna Auvil, Reporter.*

—O—

SELMA, ALABAMA Troupe 1071

The R. B. Hudson Thespian Society, Troupe 1071, opened its 1955-56 dramatic season with the presentation of *The Little Foxes*, the stirring drama of the deep south by Lillian Hellman. Critics said that it was the best production in the history of the troupe. Bertram A.

Martin, our sponsor, directed, and costumes were made by Dorothy L. Lockett and Wenona C. Thomas of the Home Economics Department.

Orchids to Mary Ann Mitchell, who superbly portrayed the evil and scheming Regina; Creola Williams, who portrayed the lonely Birdie; and Raymond, who portrayed Horace. However, the entire cast and crew did a magnificent job with this difficult show.

Formal initiation ceremonies were held on January 31, 1956, at 7:30 p.m. in the Hudson High Auditorium at which time 29 candidates were initiated. A one-act play, *Lost Victory*, was also presented.

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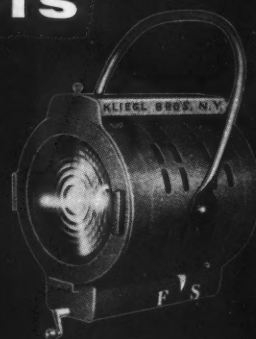
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In the Spring, the Thespians presented
Death Takes a Holiday and *Kind Lady*.—
Norma F. Rose, Secretary.

—O—

PORTLAND, OREGON

Troupe 913

Our greatest achievement this year was the
production of *Our Town*. We produced it with-
out scenery except for sidelegs to mask off the
off-stage people. All of our sound effects were
vocal with the exception of the church music
and bells—even to the night-birds and crickets.
Our students improvised quite authentic cos-
tumes at an expenditure of only \$18.00.

The audience was completely enrapt with
the production and is still talking about it.
During the third act the auditorium was so
hushed that one could hear the proverbial pin
drop. When the stage manager gestured across
the stage and Emily responded in gesture that
she return to her grave, the audience was
visibly moved. "The greatest compliment a
play could ever have was given to your pro-
duction in the complete attentiveness of the
audience," was a remark made by one of the
administrators. The cast, which included eleven
Thespians, was from the beginning completely
"sold" on the play and interpreted it with a
sincerity that I have seldom found in high-
school productions.

Last fall we produced *Seventeenth Summer*
and *Why the Chimes Rang*. We just finished
a one-act play for the drama festival and start-
ed in on another major production, *Ramshackle*
Inn. The troupe had a banquet after which it
attended a local college's production of *Ham-*
let.—Reporter.

—O—

TONASKET, WASHINGTON

Troupe 910

Our Town—Christmas 1955, with a cast of
over 700, was written, narrated, and directed
by two industrious Thespians. Teena Pickering
narrated the show and planned the costumes.
Patsy Linden wrote the script and directed the
annual all-school production. It was the first

student written or directed show in the history
of Tonasket schools.

Oliver, a town in British Columbia, held the
fifth annual International Drama Festival. *Sub-*
merged and *Opening Night*, both directed by
Yveta Snowden, were Tonasket's entries. For
playing the part of Cornelia Otis Skinner in
Opening Night, Patsy Linden received the Best
Actress award.

The Clown Who Ran Away, a children's
theater production, was the troupe's next en-
deavor. It was a new field for both cast and di-
rector.—Patsy Linden, President

FRANKLIN, OHIO

Troupe 1569

The initiation of the first Thespian troupe
at Franklin was held February 14 with Middle-
town Thespian initiating team performing the
ceremony. The projects planned by the club
included a trip to see the play, *Teahouse of*
the August Moon with its original Broadway
cast; a children's theater and the senior class
play. The seniors this year chose a romantic
comedy entitled *Smilin' Through*.

On April 22, the club held a Thespian Ban-
quet, which featured the formal initiation of
our new Thespians.—Virginia Winkler, Clerk.



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TRYOUTS

(Continued from page 11)

One of the best ways of lessening this tension is to use the interview technique. As each actor appears on the stage, question each one informally about his special interests. Ask how he thinks the part he is reading should be played and why. Assume any other conversational dialogue that will last for approximately two minutes.

Prepare a brief questionnaire for each student, which he will be required to fill out prior to tryouts. The questions will be as follows: name, telephone number, age, height, weight, class grades, and previous acting experience. Space should be left for any notations you may wish to add during his presentation concerning his appearance, voice, character interpretation. After the tryouts are over, this record will become your bible.

Before the actual readings begin, it is also a sound idea to discuss what you are looking for in each character. It would also be wise to discuss the play itself, so that everyone has the same concept of what you, the director, intend to present as the final, finished product.

For school groups the open tryout method is the most logical. If possible, hold tryouts on stage; if the stage is not available, use a large room. Let all who wish to read sit in the audience and

listen to the others. Thus all of the actors are under the same pressure and can also compare the other readings with their own. If some of the students want to read in special groups, let them the first time, but make sure they read a second time with another group. Only in this way can you make a better comparison on the possible potential ability of each individual actor. More important the students will feel that you are most fair in reaching your final choices.

To keep the tryouts moving it is an excellent idea to have an assistant help you by organizing the groups and by having them ready after the preceding group has finished.

After concluding the general tryouts, and this will probably take at least two evenings if you have over twenty students, set a *call back* tryout. For this second tryout, only the most promising

actors are asked to return. Each then reads only for the part in which you are interested in casting him. Psychologically, it builds the confidence of those who are not cast by giving them a feeling that they "came close." Thus the selected cast will work harder throughout the rehearsals since they are aware that there was someone else almost as good as they were.

In conclusion, my advice is to examine all tryout systems and then select the most practical for your students. Whatever procedure you follow, there is one all-inclusive rule: equal opportunity for all interested students.

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THE MIDDLE AGES

(Continued from page 10)

occasions, the average banquet seemed a succession of varieties of meat. Most of the dishes were quite heavy. To cite examples: First course—pastry tarts, roasted rabbit, swan, legs of pork, mutton, beef, boar's head larded with herb sauce, slices of stag. Second course—pastries of small birds, pheasant and roast capon, pottage of mallard duck. Third course—pork pies; patties filled with yolk of eggs, cheese, and cinnamon; woodcock and snipe; roasted teal; rabbits in gravy heavily spiced with onion and saffron.

There were no salads, ices, nor confectionary. However, some of the dishes were "out of this world." For example, the swan, which was brought on once more with music, prinked out as if it were alive and swimming, his beak gilded and his body silvered, resting on a mass of green pastry representing a field of grass, with little banners around the dish, and then placed on a carpet of silk on the table.

A peacock might be served with outspread plumage; or two squires might tug in an enormous pastry which the master would slash open with a dagger. Instantly out would flutter a score of little birds that would begin to dash madly about the tent, whereupon the master's falconers appearing at the entrance would unhood a score of hawks that would immediately pursue the wretched birds and kill them right above the tables of the guests. This bears out the little verse:

"When the pie was open
The birds began to sing.
Wasn't that a dainty dish
To set before the king?"

The banquet might have concluded with baked pears, peeled walnuts, dates, figs, rare sugar plums, and a last cup of spiced wine.

To give an accurate estimate of food consumed at a public feast in the Middle Ages we have a record of the year 1466 that required 300 quarters of wheat, 300 tons of ale, 100 tons of wine, over 500 stags, bucks, and roes, 4,000 pigeons, 2,000 ordinary chickens, 204 kids, 204 cranes, 4,000 mallards and teal, 100 dozen quail, 2,000 pigs, 1,000 capons, 2,000 geese, 400 swans, 304 swine, 304 calves, 100 sheep, and 104 oxen. In addition there were made up 3,000 dishes of jelly, 4,000 baked tarts, 4,000 cold vension pastries, 2,000 hot custards and a proportionate quantity of spices, sweetened delicacies, and wafer cakes.

The bedroom furniture in the castle was simple. There may have been a little table by the fireplace holding a board of chessmen. The chessmen were often made of whalebone imported from Scandinavia. They were models of warriors. The kings had their swords drawn;

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the knights were on horseback; in place of castles were "wanders," a kind of infantrymen; the bishops held their croziers; and the queens tilted their drinking horns as the ladies did in a northern house. On the other hand, the chessboard might have held a fine ivory set made in the East. The Oriental models differed from those of the Norse. The infidels, having no bishop, had in his place a carved elephant, and since Moslems despised women, in place of a queen was a counselor. Chessboards were usually made of inlaid woods, or even metals, and rare elegant ones with squares of silver and gilt.

There might have been a few backless stools about the bedroom and some narrow benches. In the window places were upholstered "She and I" seats facing each other. Opposite the fireplace might be seen a chair of state for the master, with high carved back and arms, a wooden canopy with heavy carving, and a footstool covered with red silk. There were several large wardrobes, and a number of massive iron-bound chests containing valuable garments and jewels.

In the wall near a window was a large crucifix carved of dark wood, and on a shelf beneath it might have been seen a small silver box richly chased with figures and angels. This could have been a reliquary containing a trophy brought from the Holy Land by a crusader—a cluster of hair of St. Philip or some ravelings of the robe of St. Ann, Mother of the Virgin. Red silk cushions for kneeling upon to pray were before these sacred objects.

The central object of the chamber was the bed, a great mass of feather mattresses and gorgeously embroidered coverlets. The whole structure was set upon a platform. It stood under a great canopy with heavy curtains of blue taffeta and projected its intricately carved

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footboard far into the room. When the master and mistress had retired, their attendants pulled the thick curtains and practically inclosed them in their own secluded bedroom.

Various benches, wooden hooks, and racks, for clothes and sometimes for the master's hunting hawks, nearly completed the furnishings of the chamber. Two bronze lamps swinging on chains while giving poor illumination might have been supplemented by the glare from the fireplace or with resinous torches from the great hall that were placed in metal holders along the walls. For ordinary purposes wax candles were preferred. A very tall one stood near the bed and burned all night to keep away pixies and the devil.

The other apartments of the castle were similarly though less magnificently furnished. However, in the barracks for the lower servants and the men-at-arms, each man might have had only a large bag crammed with straw for a bed, a heavy blanket, and a three legged stool to sit upon during his waking hours.

And so, tables with trestles, beds with canopies, swans served with gilded beaks, and pies with birds in them, portrayed the rough, crude characteristics of the people of the Middle Ages. Surely the furniture, hand properties, manners, and customs was a step backward into the dark ages.

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THE POINTING FINGER

(Continued from page 9)

"where," "when," and "why" of the action at all times. Recently I was given a script in which the writer had not indicated the time or the day of the action other than a single speech, "Hurry, dear, or you'll be late for church," uttered some three minutes after the scene began. By introducing church bells ringing in the distance under the dialogue, and then a mantle clock striking, clarity as to the "when" and "where" of the action was established.

The actor's voices too must enhance the clarity of the script. Therefore by classifying the character's voices under headings based on vocal pitch and quality, such as "light" and "dark," the director has an arbitrary auditory guide for casting each scene in the play. Since radio is essentially a "blind medium," voice contrasts and specificity of sound are dependent upon the director's sense of timing and hearing.

Since time is of the essence in radio, the director must always be conscious of it. The average script may be timed at approximately one minute per page. Thus without actually reading the script in its entirety, the director can determine from the number of pages whether he needs to add or to cut speeches and scenes. An hour spent with the script

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and a pencil can save many hours of studio rehearsal time. If the director is uncertain about his timing, optional cuts may be noted which can be introduced if necessary during the actual rehearsal or just before air time without too much confusion.

The director in the pre-rehearsal period notes the types of microphones to be used, the arrangement of the studio, and those details which are a result of his knowledge of radio and studio acoustics although the engineer often assumes this responsibility. The director's comprehension of sound and music is important since these elements are given the same emphasis in the script as the dialogue. Sound and music are listed in capital letters in the left hand margin of each page along with the names of the characters. If the director is working with a script previously broadcast professionally with all the facilities of a large network studio, he will no doubt have to adapt and edit the script to meet the facilities of a classroom, the principal's office, or a small studio. Some sound and music cues may be eliminated or substitutions may be made. At the same time he must determine whether the use of sound and music by the writer has been consistently and effectively planned. If a narrator has been used, music may serve as a curtain separating the narrator's speeches from the rest of the dialogue. Music functions similarly to the scenic backdrop in the theater in establishing the locale and mood of the scene. A change of scene indicates a change of music. Furthermore, if a scene opens with music, it should close with music. A consistent auditory pattern must be maintained in order to lead clearly the audience through the drama.

With the preliminaries completed, the director is ready to meet with the cast at the first reading or "table" rehearsal. All individuals concerned with the production — actors, music and sound effects technicians, the announcer and the engineer — should be present. The same team effort of people working together found in the theater dominates the radio production. Pronunciations, interpretation, types of sound effects to be used, assignment of extra voices and doubling of characters, the specific cues to be originated in the control room — all these and many more are decided at the "table" rehearsal.

The director is now ready to move to the control room and the cast "on mike."

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Since the problems of the radio actor were discussed in a previous article, let us pause for a moment to consider the use of music and sound effects.

John Crosby, whose nationally-syndicated column of radio-TV criticism should be required reading for all students of dramatics, describes a music bridge as "a few bars of music interspersed between, 'All right, Spade, reach!' and the girl at the corner wondering why Mr. Spade hasn't kept his date with her." If it were only that simple! Music in a radio drama as in the stage play must never call attention to itself nor intrude into the story. It must never be so familiar or too long as to detract from the thread of the play. On the other hand, if it is too short or not sustained, it will not achieve its dramatic purpose. An exception to this rule is the introduction of an emphatic chord of brasses or a tympani roll as a punctuating "stinger" cue. Generally music in the radio drama is used for exposition, transition, and mood. For the student of dramatics, it signifies listening to live and recorded music of all types and from all nations and periods.

Obviously live music would be ideal, and sometimes the availability of a single instrument, such as a guitar, an accordion, or a trumpet, is within the realm of possibility for high school dramatic groups. Most directors, however, de-

pend upon recorded music. The recent revolution in record manufacturing has not aided the cause of radio drama. The long-playing record due to the microgroove is extremely difficult to cue unless the music wanted is at the beginning of a record or a band on the record. Therefore the 78 rpm record is highly desirable and can be obtained inexpensively as record dealers clear their shelves and as many individuals replace their old records with the newer slow speed records.

Sound effects, like music, are the scenery of radio and are available on records. With the continued development of inexpensive tape recorders, however, groups operating on a limited budget, may tape sounds from real life. Through the expediency of splicing tape, an inexpensive tape library of sounds can be achieved at relatively small cost. The same principle can be applied in transferring music cues from long-playing records to tape which then can be easily cued and stored.

The term, "sound effects," is said to have originated with the Russian actor-director, Stanislavsky, when he introduced many sounds in his production of the plays of Chekhov. Sound effects in a play tend to give an added dimension beyond the confines of the visible setting. Sound effects, however, should not be used unless they are clearly recog-

nizable as the result of a line of dialogue or by the nature of the sound itself. A poor sound effect should never be used.

In addition to recorded sound, many manual effects are used as can be seen in the illustration of a sound effects crew at work with the gravel box for footsteps, the door, the cellophane sack for fire effects, and the marching men (wooden blocks suspended on pieces of wire in a wooden frame).

As the cast rehearses at the microphone, the director should make certain that he can see all the individuals in the studio and that his pointing finger is visible to all. Many directors through their facial expression and hand gestures can stimulate the actors to action. At the same time he should encourage the actors to use actual movements and action as long as it does not interfere with the sound pattern of the drama. Although time is important, the director must never become so concerned with it as to forget the human element—the actors and the technical staff. If the only comment that may be made at the conclusion of the production is "Well, it came out on time!" then the director has forgotten the emotional and creative excitement of stimulating an audience through drama. Radio directing and radio acting can be extremely satisfying experiences in the field of creative and interpretive dramatics.

IN THE past few months several old favorites have been revised, reissued, or newly translated. Even though all of them are probably familiar to readers, to one degree or another, they should be recognized again for the worth they possess.

THE ART OF INTERPRETATIVE SPEECH by Charles H. Woolbert and Severina E. Nelson. Fourth Ed., 1956, Crofts, 676 pp.

One of the first textbooks explaining the speech form of interpretation of literature has now been revised by Dr. Nelson, the living member of the original team of authors; and the result is all one could wish for. This book has always been one of the leaders in the field, and this revision will undoubtedly enable it to retain that position. The original theses still remain: "... if students come into contact with the finest literature and assimilate it into their own experience, they will derive the pleasure of communicating it to someone else, *provided that they master the use of their vocal tools*; ... the printed page has no single invariable meaning but is meaningful to each person according to his own experiential background." All the key chapters have been expanded and the list of practice selections has been greatly increased and brought up-to-date with inclusions of contemporary works. Almost half of the book is now devoted to vocal responsiveness and problems of voice quality, force, tempo, and pitch. Drills for improvement of voice and articulation have been arranged in the appendix and are one of the best features of the book, not only for teachers of interpretation but for teachers of any form of speech. Even English teachers may find some of the comments and questions for analyses of many of the literary classics useful in their classrooms.

THE DRAMATIC IMAGINATION by Robert Edmond Jones. 1956, Theatre Arts, 157 pp.

Jones' eight inspirational essays, published in 1941, have this year been reissued with an introduction by John Mason Brown. Interestingly enough, although some of Jones' visions, seemingly almost beyond hope of achievement in 1941, have to some extent come nearer to realization today, many of his dreams and admonitions about scenery, costume, and lighting design are still projections of the future ideal. His own memorable designs for such milestone productions as *Richard III*, *Hamlet*, *Desire under the Elms*, *The Green Pastures*, *Mourning Becomes Electra*, and *Lute Song* have undoubtedly done much to prove his theses and point the way, a way which is still open to a chosen few artists to elevate the theater to breathless moments of revelation. His definition of stage design as an environment, an "evocation" of the spirit and truth of life and nature behind the play, still remains as

BRIEF VIEWS

By WILLARD FRIEDERICH

good a definition as one may hope to find. No young theater enthusiast should be denied the thrill of reading Jones' exciting reconstructions of great theater moments from the caveman's re-enactment of his hunt, through *Antigone*, *Hamlet*, and *The Way of the World*, to *Hedda Gabler*, nor his superb verbal creation of a costume for Delilah in Milton's *Samson Agonistes*. In these pages there may well lie as high moments of theatrical experience as many will be privileged to experience on the stage itself.

SIX PROSE COMEDIES OF MOLIERE, translated by George Gravely. 1956, Oxford University Press, 378 pp.

"Translation" is perhaps the wrong word for this book, for the author has produced far more than a literal translation: he has actually transposed Moliere into a standard English key and provided the actor or reader with scripts whose language, rhythm, and sentence structure will closely resemble his own native tongue. This avoidance of stilted vocabulary and style, so often found in translations of classics from past centuries, is the outstanding merit of this anthology. Any actor, especially a youngster, should find these lines easy to understand, memorize, and interpret. Indeed, these English versions are among the few good modern translations available. For example, one has only to compare this version of *The Miser* with that of Lloyd Parks (in Eric Bentley's *The Play*), considered by many to be the best version to date, to see how very favorably they compare. As good as Parks' version is, this new one is probably superior in its employment of easily spoken, brisk sentences, and fluidity of dialogue. Since no mention is made of reservation of production rights, it is assumed that they may be produced without royalty payments. For this reason, and the excellence of the scripts, all dramatic directors should take a look at this book. The six plays are *Coxcombs in Petticoats* (*Les Precieuses Ridicules*), *Don Juan*, *The Reluctant Doctor* (*Le Medecin malgre lui*), *The Miser*, *The Self-Made Gentleman*, and *Scapin the Scamp*.

FAUST: PART I, translated by Alice Raphael. 1955, Rinehart, 210 pp.

Mrs. Raphael's earlier translation of 1930 has been revised and published in a new paperback inexpensive edition, with an excellent introduction by Jacques Barzun. This is the text that was used by Yale University for the Goethe Bicentennial production in 1949, and is here-with offered to amateurs royalty-free. Compared with the Harvard Classics' translation, this one lacks some of the former's highly exalted and majestic qualities which it attained with a more consistent use of the iambic pentameter and more high-flown language. On the other hand, however, these elements also produced a more stilted kind of old-fashioned dialogue. The new translation is much freer in its use of metrical forms and much simpler in language; consequently, its dialogue comes much closer to a natural kind of speech which will be more effective to read or act on the stage.

MY LIFE IN ART by Constantin Stanislavski. 1956, Meridian Books, 586 pp.

This is an inexpensive paperback reprint of the translation by J. J. Robbins originally published by Theatre Arts, Inc. Stanislavski's autobiography, one of his three famous books explaining the techniques he developed and used in directing the Moscow Art Theater, needs no introduction to anyone seriously interested in theater. If, however, there are those who have not had an opportunity to read the history of that most exciting project, this new reasonably priced edition should make such study possible for all.

TELEVISION AND RADIO by Giraud Chester and Garnet R. Garrison. Second Ed., 1956, Appleton-Century-Crofts, 652 pp.

The 1950 edition of this very complete discussion of radio and television in modern society and in the studio has been brought up-to-date by rewriting of some chapters, revision and enlargement of others, and addition of two new chapters, and many exercises and new scripts for practice. As before, the book may be used in the classroom for studying the social implications of these communication media and/or the actual processes or studio arrangements and practices. In the latter section all types of broadcasting programs are thoroughly discussed and illustrated, with many sample scripts for demonstration. The classroom teacher can use this book as a source book for his own lectures, as a reference book for outside readings, as a collection of exercises for student practice, or as a textbook. A good glossary of studio terms and a bibliography complete the volume.

EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS, edited by Walter Wittich and Gertie Hanson. Second Ed., 1956, 161 pp.

EDUCATORS GUIDE TO FREE FILMS, edited by Mary F. Horkheimer and John W. Diffor. Sixteenth Ed., 1956, 560 pp.

The Educators Progress Service, Randolph, Wis., presents its yearly editions of these two popular aids to teachers, both much revised and enlarged. The first volume includes 258 listings, 153 of them new (58 tapes, 181 scripts, 19 transcriptions). The scripts, ranging from elementary to high school levels, should be useful not only to teachers of social studies but to teachers of speech as well, for they will be good practice scripts. Five sample scripts are printed in their entirety in this volume. The second volume has 3453 titles, 766 of them new ones. As usual, not too many pertain to the speech or drama fields, but those that do are most desirable: Moliere's theater, Maurice Evans' *Richard II*, the story of the Stratford, Ontario, Shakespearean Festival, and allied areas, such as color, sewing, building, tools, etc.

GEORGE BERNARD SHAW by G. K. Chesterton. 1956, Hill and Wang, 190 pp.

Another one of the Dramabook series, this is a reprint of Chesterton's famous essay (or series of essays, or small book, or whatever one wishes to call it) that discusses Shaw as a critic, as a dramatist, and as a philosopher from the points of view of what Chesterton felt were the three chief ingredients in that enigmatical Irishman's make-up: his Irish background, his inheritances of Puritan tendencies, and his natural bent as a Progressive in a Victorian age and an alien country. Although the author denied that Shaw presented paradoxes, his own fabulous conclusions about people, ideas, and civilization resulted in paradoxical statements that make as delightful reading today as they did some decades ago. This little paperback book will provide as interesting an evening as one will hope to get anywhere for ninety-five cents.

MARLOWE, edited by Havelock Ellis. 1956, Hill and Wang, 344 pp.

Another Dramabook reprint of one of the famous old Mermaid Series, edited by Ellis, this volume contains Marlowe's five plays, annotated, and an introduction by J. A. Symonds. Like all the others, the book is excellent in every respect and the price astoundingly low in these days of high book prices.

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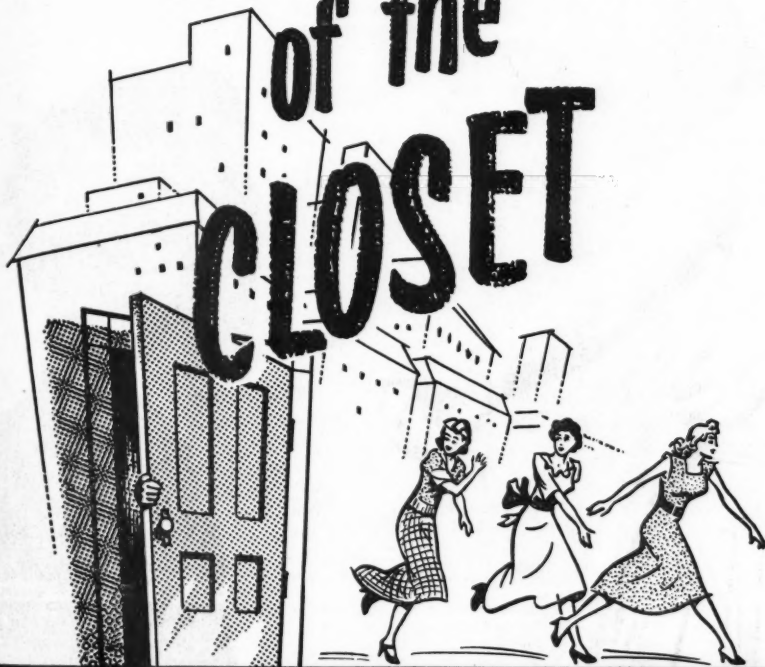
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By Virginia and Lawrence Dugan

Suspense and action are plentiful as Captain Kidd, notorious Scottish seaman and pirate, rescues two English teen-agers who are held as servants at the "White Horse Inn." The Inn's mistress, Sophronia, maintains a band of cut-throats to lure vessels to the island to rob them of their cargo and enslave or slaughter all aboard. Cap-



(Photo Courtesy of Children's World Theatre, Inc., New York City)

tain Kidd risks his life to capture Sophronia for the mainland authorities—and he risks his freedom to return to England to clear his name.

Cast: 7 men, 5 women, and variable number of non-speaking extras. Royalty for each performance is 15% of gross receipts; single performance maximum of \$25 and no minimum. Individual playbooks: 85¢ each.



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